

## **The Meaning of *Nyambut Padi Baru* Dance in the Dayak Kebahan Tribe as a Form of Relationship with *Jubata***

**(Philosophical Review of Armada Riyanto's Philosophy of Relationality)**

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### **Abstract**

*Nyambut Padi Baru* dance is one of the regional dance forms of the Dayak Kebahan tribe, Poring, West Kalimantan. This dance implicitly shows the relationship between the Dayak Kebahan people and *Jubata*. This dance is usually performed during the *Gawai* Dayak ceremony or the harvest party of the Dayak Kebahan indigenous people. This research explores the philosophical values of the *Nyambut Padi Baru* dance of the Dayak Kebahan indigenous people by explaining the meaning and relationship between the Kebahan tribe and *Jubata* in Armada Riyanto's philosophy of relationality. This research uses a literature study by exploring articles, journals, and proceedings related to the theme of discussion. The results of this study show that the *Nyambut Padi Baru* dance of the Kebahan tribe has a meaning as a form of the community's gratitude relationship to *Jubata* for the harvest they received. The gratitude is expressed through a dance depicting the joy and joy of the community for the harvest.

**Keywords:** Dance; Dayak; Relationality Armada Riyanto; Meaning; Jubata.

### **Abstrak**

Tari *Nyambut Padi Baru* merupakan salah satu bentuk tarian daerah dari suku Dayak Kebahan, Poring, Kalimantan Barat. Tarian ini secara implisit menunjukkan hubungan antara masyarakat Dayak Kebahan dengan *Jubata*. Tarian ini biasanya ditampilkan pada saat upacara *Gawai* Dayak atau pesta panen masyarakat adat Dayak Kebahan. Penelitian ini mengeksplorasi nilai-nilai filosofis tari *Nyambut Padi Baru* masyarakat adat Dayak Kebahan dengan menjelaskan makna dan hubungan antara suku Kebahan dengan *Jubata* dalam filsafat relasionalitas Armada Riyanto. Penelitian ini menggunakan studi literatur dengan mengeksplorasi artikel, jurnal, dan prosiding yang berkaitan dengan tema pembahasan.

Hasil dari penelitian ini menunjukkan bahwa tarian *Nyambut Padi Baru* pada suku Kebahan memiliki makna sebagai bentuk relasi rasa syukur masyarakat kepada *Jubata* atas hasil panen yang mereka terima. Rasa syukur tersebut diekspresikan melalui sebuah tarian yang menggambarkan kegembiraan dan sukacita masyarakat atas hasil panen.

**Kata kunci:** Tarian; Dayak; Relasionalitas Armada Riyanto; Makna; Jubata

## 1. Introduction

Indonesia is a large nation consisting of thousands of islands with their own characteristics. The characteristics show that Indonesia has abundant wealth both in nature and culture. That is why Indonesia is known as a nation united in diversity, and that unity is bound in the frame of *Bhineka Tunggal Ika*,<sup>1</sup> ‘Different but still One’. One of the wealth possessed by Indonesia is its diverse culture. Indonesia consists of 34 provinces, each with its own unique culture. One of them is the culture of the Dayak tribe. Dayak is a tribe that exists in Kalimantan. This tribe also gives beauty to the richness of Indonesian culture.

The Dayak people are the indigenous inhabitants of Borneo, historically residing in the island’s interior regions. Rather than a single ethnic identity, ‘Dayak’ is an umbrella term encompassing multiple sub-groups such as the Iban, Kenyah, Kayan, Ngaju, and Bidayuh, each with distinct languages, traditions, and cultural practices. While historically known as animists, many Dayaks today adhere to Christianity or Islam. They are renowned for their rich oral traditions, communal longhouse settlements, and deep spiritual connection to nature, making them an integral part of Indonesia’s cultural diversity.<sup>2</sup> Historically, the Dayaks had been called animist tribes, however these days they exercise various religions, which includes Christianity and Islam. They are famous for his or her wealthy oral traditions, longhouse settlements, and deep religious connection to nature.<sup>3</sup> The Dayak tribe is one of the tribes in Indonesia. The Dayak tribe is one of the indigenous ethnic groups in Indonesia, contributing to the country’s rich cultural diversity. This diversity is reflected in the multitude of religions, traditions, and ethnic identities found throughout the archipelago. One of them is the culture of the Dayak people, which is seen in their regional arts. Although the Dayak people are generally called Dayak, it should be noted that the Dayak people have many sub-tribes scattered in the interior of Kalimantan.<sup>4</sup> These sub-tribes have various names so each region has its own traditions and culture. The number of Dayak tribes in Kalimantan is approximately 405, and they are spread across various parts of Kalimantan.<sup>5</sup> The tribes of West Kalimantan are explicitly divided into four main groups, and further subdivided into several Dayak subgroups is Kanayatn tribe spread in Pontianak and surrounding areas, *Ribuuk* group spread in Sanggau area, *Ibanic* group spread in Sintang and surrounding areas, and *Banaka* group spread in Kapuas Hulu district. When viewed in terms of tribal groupings, it is indeed a small number but the branches of the four spread to remote areas of Kalimantan.<sup>6</sup>

<sup>1</sup> Kongres kebudayaan Indonesia, —Strategi Kebudayaan Indonesia, 2019, 1

<https://dinaskebudayaan.jakarta.go.id/disbuddki/uploads/default/files/buku-strategi-kebudayaan-indonesia-2.pdf>

<sup>2</sup> Fransesco Agnes Ranubaya and F.X. Kurniawan Dwi Madyo Utomo, —Eksistensi Kearifan Lokal Dalam Simbol-Simbol Suku Dayak Kalimantan Barat, *Borneo Review* 1, no. 2 (2023): 94–103, <https://doi.org/10.52075/br.v1i2.98>.

<sup>3</sup> Irmalini Syafrita, —Upacara Adat Gawai Dalam Membentuk Nilai-Nilai Solidaritas Pada Masyarakat Suku Dayak Kalimantan Barat, *Jurnal Antropologi: Isu-Isu Sosial Budaya* | 02, No. December (2020): 154.

<sup>4</sup> Irmalini Syafrita., 151

<sup>5</sup> Hamid Darmadi, —Dayak Asal-Usul Dan Penyebarannya, *SOSIAL HORIZON: Jurnal Pendidikan Sosial* 3, No. 2 (2016): 40.

<sup>6</sup> Darmadi., 43

While these four major tribes have distinct cultural identities, they share a Common fundamental principle: a profound connection with nature.<sup>7</sup> Of course, these four large tribes have their own traits. But they have a common cultural concept a strong connection to nature. They also have belief in a supernatural world that distinguishes the Dayak people. In terms of livelihood, they work primarily as farmers, particularly in the construction of relocations. For this reason, they are generally known as jungle farmers who maintain close relationships with nature. Judging from the aspect of livelihood, they work as farmers or field farmers.<sup>8</sup> That is why they are well known as jungle farmers who are very close to nature.

Specifically, this take a look at will discover the lifestyle of the Kebahan tribe in Poring Village, positioned in Melawi Regency. The Kebahan tribe is a branch of the *Ibanic* group. The Dayak tribe is known as people who are very close to the surrounding nature.<sup>9</sup> For them, nature is the home of supernatural beings and spirits.<sup>10</sup> They believe the spirits live with them.<sup>11</sup> Every place has a ruler or *Jubata* for them. Similarly, people of the Kebahan tribe have similar customs and traditions.<sup>12</sup> In addition, the Kebahan tribe has a variety of cultures from ancestral heritage including: rice dance, painting, folk songs, and so on. However, in today's world, traditional dances are often performed solely for entertainment, leading to a decline in their deeper cultural and spiritual significance, particularly in the context of the Gawai Dayak festival.<sup>13</sup> The community only just held the ceremony without appreciating the value contained in the dance. As a result, the dance does not have a strong impact and influence on the community to create a harmonious life and a close relationship with the Creator.

Thus, this study examines the philosophical significance of the Nyambut Padi Baru Dance, particularly in relation to the Dayak indigenous people's connection with *Jubata*. This dance, performed during the Gawai Dayak harvest festival, serves as an expression of gratitude and spiritual devotion. Here the author will explore dance as one of the traditional arts of ancestral heritage.

*Jubata*<sup>14</sup> is considered the supreme deity in the Dayak belief system. In their view, *Jubata* is not just a god or ancestor, but a transcendent entity present in all aspects of life and the universe. The Dayak people believe that *Jubata* is the Creator and bet of the world, giving away prosperity and maintaining the balance of nature at the same time. The beliefs associated with *Jubata* vary between different subgroups of Dayak, but there is a common understanding that *Jubata* has absolute authority over life and gives blessings in the form of abundant harvest, health and protection. For example, in the agricultural context, rich harvests are considered sacred gifts from *Jubata*, urging ritual performances such as *Nyambut Padi Baru* as an expression of gratitude and adoration.

<sup>7</sup> Dove R Michael, *Kebudayaan Dayak Aktualisasi Dan Transformasi*, (Jakarta: Grasindo, 1994): 13.

<sup>8</sup> Michael., 325.

<sup>9</sup> Dwi Oktaviani Dan Heri Kurnia, —Suku Dayak: Mengenal Tradisi Adat Dan Kehidupan Masyarakatnya,|| *Jurnal Ilmu Sosial Dan Budaya Indonesia* 1, No. 1 (2024): 18, <https://doi.org/10.61476/Qvx4bm37>.

<sup>10</sup> Riky Vedastus, *Beberapa Pandangan Dan Sikap Hidup Suku Dayak* (Jakarta: Bagian Dokumentasi Dan Penerangan Mawi Taman Cut Mutiah 10, 1980): 1

<sup>11</sup> Irmalini Syafrita, —Upacara Adat Gawai Dalam Membentuk Nilai-Nilai Solidaritas Pada Masyarakat Suku Dayak Kalimantan Barat., 40

<sup>12</sup> Rifda Arum, *Tradisi Suku Dayak Dan Asal Usul Dayak* (Jakarta: Gramedia, 2022): 2.

<sup>13</sup> Nikodemus Nikodemus Dan Chandida Fangalanso, —Makna Tarian Jubata Suku Dayak Kanayatn Dalam Perspektif Aspek Dan Nilai Transendental,|| *Balale' : Jurnal Antropologi* 4, No. 1 (2023): 55, <https://doi.org/10.26418/Balale.V4i1.62065>.

<sup>14</sup> *Jubata* is regarded as the divine in the Dayak belief system.

This article will discuss from the point of view of the philosophy of relationality from the perspective of Armada Riyanto. Armada Riyanto's view of relationality focuses on the relationship between the person, the community, and the surrounding nature of human knowledge, which is the main point of Armada Riyanto's thinking.<sup>15</sup> Human relations with others, nature and God are a form of connection between one another.<sup>16</sup> This relationship has an impact on everyone in life together. Armada Riyanto's view of relationality in culture is that everything in culture is seen as part of a larger whole.<sup>17</sup> This means that every culture in society has a meaningful and valuable dimension in relation to creation. Interestingly, Armada Riyanto's view can be a philosophical basis for identifying the values contained in culture. Culture is not only seen as a place of ritual, but culture has a spiritual heritage in the lives of local people.

By including the idea of Armada Riyanto, this study examines the relationship between Dayak Kebahan -volk and *Jubata*, as reflected in the *Nyambut Padi Baru Dance*.<sup>18</sup> In the perspective of Armada Riyanto's Philosophy of Relationality, *Nyambut Padi Baru Dance* can be analysed through three main dimensions: Relationship with Nature: The dance movements symbolise respect for the land as a source of life and harvest. Relationship with Others: Collective participation in the dance reflects solidarity and shared cultural identity. Relationship with *Jubata*: The dance becomes a means of spiritual communication, where the community expresses gratitude to the divine forces.

The authors face challenges when studying Kebahan culture due to the lack of previous research in this field. Based on existing literature, the Kebahan regional dance is similar to other undercut regions. For example, the Kanayatn strain has a harvest and serves as an expression of gratitude for the blessings received from *Jubata*.<sup>19</sup> The similarity of this concept helped the author find the meaning of the *Nyambut Padi Baru* dance from the Kebahan tribe.

The *Nimang*<sup>20</sup> Padi dance of the Dayak Kanayatn tribe reflects similar values as those examined in this study. The people of Kanayatn believe the *Nimang* padi dance is an expression of gratitude for food and is considered a blessing of the spirits of our ancestors. Similarly, the Dayak Kebahan tribe has a meaning in the dance, namely an expression of gratitude and joy for the harvest they received and through the *Nyambut Padi Baru Dance* which is held at the Dayak *Gawai* party<sup>21</sup> provides the value and meaning that the dance expresses gratitude to *Jubata*. In this study the author will ask two underlying questions, namely; What is the meaning of *Nyambut Padi Baru Dance* in the Dayak kebahan tribe?

<sup>15</sup> Riyanto Armada, —Kearifan Lokal—Pancasila, Butir-Butir Filsafat Keindonesiaan, in *Kearifan Lokal—Pancasila, Butir-Butir Filsafat Keindonesiaan*, ed. & O. G. Madung (Eds. iyanto, J. Ohoitumur, C. B. Mulyanto (Yogyakarta: Kanisius, 2018).

<sup>16</sup> Kumpiady Widen, —Orang Dayak Dan Kebudayaannya, in *Journal Ilmu Sosial, Politik Dan Pemerintahan* 12, no. 2 (2023): 18, <https://doi.org/10.37304/jispar.v12i2.9834>.

<sup>17</sup> Chuzaimah Batubara dan Faiz Mukaffi Achmadi, —Adat Dan Kebudayaan Di Indonesia Pandangan Sosial, Pandangan Antropologi Dalam Hukum Islam, 08, no. 02 (2023): 291.

<sup>18</sup> This meaning is equivalent to welcoming, for example welcoming a child, welcoming a wife etc. The language of the Dayak Kebahan tribe, the word *Nyambut* is used to welcoming the harvest they receive from *Jubata*.

<sup>19</sup> Nikodemus dan Fangalanso, —Makna Tarian Jubata Suku Dayak Kanayatn Dalam Perspektif Aspek Dan Nilai Transendental, 52.

<sup>20</sup> *Nimang* means worship. The Dayak tribe, *Nimang* is used to worship *Jubata* or God.

<sup>21</sup> Irenius Selsus Rengat, Paskalis Ronaldo, dan Sirilus Anantha Deva Hexano, —Upacara Adat Gawai Suku Dayak Kalbar Sebagai Kearifan Lokal dan Pembentuk Nilai Solidaritas, in *Titian: Jurnal Ilmu Humaniora* 6, no. 2 (2022): 93, <https://doi.org/10.22437/titian.v6i2.21080>.

How does this dance become a means for the community to establish a relationship with *Jubata*?

## 2. Metode Penelitian

In this article, the author employs a qualitative approach that focuses on interpreting the meaning of rituals from the Kebahan tribe by exploring the philosophical values of Kebahan tribal dance. This article also examines several articles that also discuss the meaning of traditional dances and ceremonies as a form of gratitude to *Jubata*, such as the *Nimang Padi* Dance in the Kananyant tribe and *the Naik Dango* Ceremony. The analysis of the article is only for comparison, and hopefully, the meaning of the *Nyambut Padi Baru* dance of the Kebahan tribe can be interpreted reasonably and applied in everyday life, especially the indigenous people of the Kebahan tribe of Poring Village.

## 3. Findings and Discussion

### 3.1.1 Dayak Kebahan Tribe

The Dayak Kebahan tribe is a Dayak sub-tribe of the Ibanic group.<sup>22</sup> This tribe is located in the Melawi district of West Kalimantan. The Melawi region has many Kebahan Dayak tribes, such as the village areas of Poring, Kayu Bunga, Nusa Kenyikap, etc.<sup>23</sup> The history of the spread of the Kebahan tribe in Melawi Regency is the result of the migration of the Kayan people from Sintang Regency, originating from Tanjung Bunga (Angus).<sup>24</sup> The Kebahan tribe in Melawi lives on the coast of the Melawi and Pinoh rivers. There, the community has relations with the Malay community, who also live in the coastal area. The Muslim community has an influence in customs and religion, so some Kebahan people also embrace Islam. In addition, the community also embraces Catholicism and Protestantism. A distinct feature of this tribe is the *Gawai* Dayak festival. This is due to the fact the indigenous humans have a completely unique lifestyle of communal dining, that is commonly practiced collectively in Betang homes or Longhouses.<sup>25</sup>

### 3.2.2 *Jubata* from the Perspective of the Dayak People

*Jubata*, regarded as the supreme Creator in Dayak belief, is not merely a god or an ancestor but a transcendent force present in all aspects of life and the universe. The Dayak people believe that *Jubata* is the Creator and custodian of the balance of nature, providing blessings in the form of bountiful harvests, health, and protection for their communities.<sup>26</sup> The beliefs associated with *Jubata* vary between different subgroups of Dayak, but there is a common understanding that *Jubata* has absolute authority over life and gives blessings in the form of abundant harvest, health and protection. For example, in the agricultural context, rich harvests are considered sacred gifts from *Jubata*, urging ritual performances such as *Nyambut Padi Baru* as an expression of gratitude and adoration. *Jubata* is also recognized as the Creator and the guardian of the moral order. Dayak people believe that maintaining life requires compliance with the principles of harmony between general law and nature. All obstacles to this balance, whether due to a transition to human tradition or a disregard for

<sup>22</sup> Julio purba kencana and Yohanes I Wayan Marianta, —Peran Kaum Muda Desa Labang Dalam Upaya Pelestarian Budaya Suku Dayak Kebahan Dalam Perspektif Eving Goffman, | *Jurnal Budaya Nusantara* 6, no. 1 (2023): 214–20, <https://doi.org/10.36456/jbn.vol6.no1.6430>.

<sup>23</sup> Darmadi, —Dayak Asal-Usul Dan Penyebarannya, |, 48.

<sup>24</sup> STIE STEKOM. World Encyclopedia. Accessed on September 29, 2024.

<sup>25</sup> Rengat, Ronaldo, dan Hexano, —Upacara Adat Gawai Suku Dayak Kalbar Sebagai Kearifan Lokal Dan Pembentuk Nilai Solidaritas, |, 1.

<sup>26</sup> Laurentius Prasetyo, Kristianus Kristianus, and Magdalena Magdalena, —Kanayatn Dayak Beliefs about *Jubata* in the Perspective of the Divine Philosophy, | *International Journal of Multi Discipline Science (IJ-MDS)* 6, no. 1 (2023): 83, <https://doi.org/10.26737/ij-mds.v6i1.4199>.

the natural world, undergo a process of merging with great world religions such as Christianity and Islam. Many Dayaks who embraced these religions continue to maintain their traditional spiritual values and recognize *Jubata* as the local expression of the highest presence of the adopted faith.<sup>27</sup> For Dayak people, *Jubata* is not merely an object of worship, but a fundamental spiritual principle that shapes the way of life, emphasizes balance, a respect for nature, and the social responsibility of her community.

### 3.2 *Nyambut Padi Baru* Dance: Expression of Gratitude to *Jubata*

The Dayak Kebahan people have a traditional dance that functions as a medium for expressing gratitude for the blessings of *Jubata*.<sup>28</sup> The local dance is the *Nyambut Padi Baru* dance. This dance is shown during a traditional ceremony, precisely the dayak *Gawai* party. Dayak *Gawai* parties cannot be separated from Dayak dance performances. They believe that by performing traditional rituals or ceremonies, they are helped to maintain ancestral heritage.<sup>29</sup> Through the *Gawai* Dayak party, this *Nyambut Padi Baru* dance can continue to be preserved because it contains cultural values and more importantly, the dance is a means of expressing gratitude for the abundant harvest from *Jubata* and through the performance of this regional dance as a symbol of offering gratitude to God.<sup>30</sup>

Within the cultural framework of the Kebahan people, the *Nyambut Padi Baru* dance serves as a symbolic representation of their relationship with *Jubata*. The relationship is expressed in dances that take place in community harvest parties. In the Dayak Kanayant culture, which also has the same values as the Kebahan tribe, the *Nimang* padi dance, which is held at the community harvest party means that it is a form of expression of the community's belief in the majesty of God (*Jubata*).<sup>31</sup>

The *Nyambut Padi Baru* dance of the Kebahan tribe serves multiple functions, including expressing gratitude for the harvest, conveying joy, and strengthening social bonds. These functions are rooted in the tribe's noble values, which uphold the tradition as a meaningful way to connect with the Creator. The use of symbols within the dance helps the community interpret its deeper significance, reinforcing their belief that the harvest is a sacred gift from *Jubata*.<sup>32</sup> The presence of symbols helps them understand everything<sup>33</sup> that they are as a message from *Jubata*.

Driyarkara states that symbols alone are not sufficient to understand God; rather, the relationship with God transcends mere symbols.<sup>34</sup> He said that;

God is a mystery that cannot be fully grasped by the human mind,  
because every symbol and language we use to describe Him is always limited.

<sup>27</sup> Andre David and Firman Panjaitan, —Studi Komparasi Konsep Jubata Dan YHWH Dalam Keluaran 3:14 Sebagai Upaya Kontekstualisasi Berita Injil Bagi Suku Dayak Kanayatn, *Sanctum Domine: Jurnal Teologi* 10, no. 2 (2021): 15 <https://doi.org/10.46495/sdjt.v10i2.89>.

<sup>28</sup> Imma Fretisari, —Makna Simbol Tari Nimang Padi Dalam Upacara Adat Naek Dango Masyarakat Dayak Kanayant, *Ritme* 2, no. 1 (2016): 68.

<sup>29</sup> Agnes Ranubaya and Dwi Madyo Utomo, —Eksistensi Kearifan Lokal Dalam Simbol-Simbol Suku Dayak Kalimantan Barat, 100.

<sup>30</sup> Nikodemus dan Fangalanso, —Makna Tarian Jubata Suku Dayak Kanayatn Dalam Perspektif Aspek Dan Nilai Transendental, 59.

<sup>31</sup> Fretisari, —Makna Simbol Tari Nimang Padi Dalam Upacara Adat Naek Dango Masyarakat Dayak Kanayant, 75.

<sup>32</sup> Fretisari., 77.

<sup>33</sup> Agustianto, —Makna Simbol Dalam Kebudayaan Manusia, *Ilmu Budaya* 8, no. 1 (2011): 1–7, <http://journal.unilak.ac.id/index.php/jib/article/view/1017>.

<sup>34</sup> A. Sudiarji Dkk, *Karya Lengkap Driyarkara Esai-Esai Filsafat Pemikiran Yang Terlibat Penuh Dalam Perjuangan Bangsa* (Jakarta: PT. Gramedia, 2006): 271.

Symbols do help us come closer to understanding the Divine, but they are not God. True faith, then, does not stop at symbols, but must open itself to spiritual experiences that transcend all human images and concepts.<sup>35</sup>

This means that the connection with God is not confined to symbolic representations.<sup>36</sup> While the Dayak people use symbols in their lives, they believe that the symbols in traditional ceremonies<sup>37</sup> help them deepen their understanding of God in their daily lives. Another reason the Dayak people incorporate symbols extensively is their deep connection with nature. They believe that the natural world around them is inhabited by spiritual beings that coexist with humans.<sup>38</sup> The presence of symbols helps them interpret signs of life and maintain harmony with their surroundings.<sup>39</sup>

In general, the Dayak people conduct various thanksgiving ceremonies to celebrate the new harvest. The Kebahan tribe expresses gratitude for the new rice by holding the Dayak *Gawai* festival, which marks the culmination of the rice harvest.<sup>40</sup> The Dayak *Gawai* ceremony is not merely a ritual but a profound expression of gratitude for the new rice received from the Creator. This gratitude is manifested through a traditional dance performance, the *Nyambut Padi Baru* dance. They believe that performing this dance serves as both an act of thanksgiving for the new rice and a symbolic gesture that connects them to the Divine.<sup>41</sup> Furthermore, the dance represents a shared joy that must be collectively experienced. Through this offering of gratitude, they seek to convey their appreciation to *Jubata*.

Local cultural values are increasingly at risk of extinction due to the growing influence of modern culture, which is rapidly dominating people's lives, particularly those of indigenous communities.<sup>42</sup> As a result, the ancestral ritage is fading and not preserved. For example, indigenous peoples no longer use local languages today. Local culture is no longer alive. Muh. Yusuf and Syarifuddin Ondeng added that the shift of cultural values in society along with changes in globalization and other cultures.<sup>43</sup> Day by day, it will fade from the lives of indigenous peoples. —The challenges of this era must be overcome wisely, especially when preserving the culture of the Dayak people. Community involvement is essential in developing local culture to ensure its sustainability and prevent the loss of Dayak identity. Such efforts can foster enthusiasm for preserving ancestral heritage.<sup>44</sup>

Efforts to preserve the *Nyambut Padi Baru* dance within the Kebahan tribe are essential for the Dayak Kebahan community. This initiative plays a crucial role in

<sup>35</sup> Dkk., 271.

<sup>36</sup> Dkk., 271.

<sup>37</sup> Riban Satia et al., *Pukung Pahewa, Kearifan Lokal Suku Dayak Untuk Dunia*, 2018: 15

<sup>38</sup> Donatianus B S E Praptantya dan Viza Juliansyah, —Healthy and Sick Concepts| 9, no. 1 (2020): 24–38.

<sup>39</sup> Fretisari, —Makna Simbol Tari Nimang Padi Dalam Upacara Adat Naek Dango Masyarakat Dayak Kanayant., 71.

<sup>40</sup> Gregorius Nyaming, —Manusia Kebudayaannya,| 2024: 34.

<sup>41</sup> Fransiskus Gregorius Nyaming, —Tentang Harmoni Antara Tuhan, Manusia Dan Alam Dalam Tradisi Beduruk Di Dusun Medang,| *Studia Philosophica et Theologica* 19, no. 1 (2019): 38, <https://doi.org/10.35312/spet.v19i1.86>.

<sup>42</sup> Irmalini Syafrita, —Upacara Adat Gawai Dalam Membentuk Nilai-Nilai Solidaritas Pada Masyarakat Suku Dayak Kalimantan Barat,|

<sup>43</sup> Muh Yusuf Dan Syarifuddin Ondeng, —Pergeseran Nilai Dalam Kehidupan Sosial Budaya Dan Pendidikan,| *Jip* 2, No. 2 (2024): 427.

<sup>44</sup> Agnesia Hartini, Fusnika, Dan Marsianus Doro, —Upaya Pelestarian Kearifan Lokal Tradisi Nyamaru Suku Dayak Ntuka Sebagai Wujud Cinta Budaya Di Mungguk Ganis Kecamatan Nanga Mahap Kabupaten Sekadu,| *Jurnal Pekan : Jurnal Pendidikan Kewarganegaraan* 6, No. 2 (2021): 80 <https://Jurnal.Stkippersada.Ac.Id/Jurnal/Index.Php/Pekan/Article/View/1463/1075>.

safeguarding their customs and traditions. One of the key steps in this preservation effort is the systematic documentation of each dance performance. This aims to find historical sources of art owned by the Kebahan tribe as a result of ancestral heritage that must be preserved. Furthermore, it is also necessary to explore the values contained in the dance so that these values can be lived by future generations. In addition, it is also necessary to hold training and research for the younger generation to learn to understand their regional culture.<sup>45</sup> This way, the younger generation is helped to understand culture well. In addition, a very effective preservation effort is for indigenous peoples to hold performances of this dance in traditional ceremonies such as the *Gawai* Dayak party.<sup>46</sup> These efforts are intended to revive the heritage of the ancestors further. Hopefully, this new *Nyambut* padi traditional dance will be preserved until the next generation.

The *Nyambut* Padi Baru dance in the Kebahan tribe holds religious significance as an expression of gratitude for the rice harvest. Besides showing gratitude, the dance also symbolizes joy for the gift from *Jubata*. It is performed during the Dayak *Gawai*, a harvest celebration, especially among the Kebahan tribe. They believe this dance can help them unite with *Jubata* as the Giver of life. In order for these customs and traditions not to be lost, there needs to be cooperation between parties so that this cultural heritage continues to develop and become an identity that provides positive value for everyone. The attitude of solidarity between people is the foundation for the growth and development of this culture from the ancestors.<sup>47</sup> Good relationships between people are the way to advance and preserve this culture – for example, gotong royong when there is a harvest. Here people show solidarity<sup>48</sup> with each other. Thus this tradition continues to be preserved for future generations.

### 3.3 “The *Nyambut* Padi Baru Dance from the Perspective of Armada Riyanto’s Philosophy of Relationality”

The *Nyambut* Padi Baru dance in the Kebahan tribe is a form of gratitude for the harvest they receive from *Jubata*. Through this dance, the community can establish a close relationship with *Jubata*. The community believes that through this dance, they express joy and gratitude for the rice harvest they receive, and they believe that *Jubata* is the giver and provider of everything they receive. Here, there are philosophical values from the *Nyambut* Padi Baru dance, which, for the community, is interpreted as a form of close relationship with the *Jubata*. In this context, Armada Riyanto’s Relationality philosophy provides an in-depth concept of thought regarding the meaning and function of dances owned by the Dayak Kebahan indigenous people.

In this context, Armada Riyanto’s philosophy of relationality provides an essential framework for understanding the deeper meaning and function of this dance within the Dayak Kebahan indigenous community. According to Armada, all aspects of existence are interconnected, and meaning does not stand alone but emerges through relationships. Human actions, including communal rituals and dances, are shaped by interactions between

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<sup>45</sup> Ni Putu Erika Intan Cahyani Putri, —Upaya Generasi Milenial Melestarikan Budaya Indonesia Di Era Globalisasi, *Prosiding Pekan Ilmiah Pelajar (Pilar)*, 2023, 144, <https://E-Journal.Unmas.Ac.Id/Index.Php/Pilar/Article/View/6122/4655>.

<sup>46</sup> Putri., 141.

<sup>47</sup> Putri., 140.

<sup>48</sup> Irmalini Syafrita, —Upacara Adat Gawai Dalam Membentuk Nilai-Nilai Solidaritas Pada Masyarakat Suku Dayak Kalimantan Barat., 153.



individuals, society, nature, and the Divine. From this perspective, the *Nyambut Padi Baru* dance can be analyzed through three fundamental dimensions of relationality.<sup>49</sup>

The view of relationality created by Armada Riyanto emphasizes that human presence is never separated but is continuously inserted inside a arrange of relationships with individual people, nature, and the Divine. In this view point, connections are not only intelligent or social associations but or maybe the exceptionally quintessence of being itself.<sup>50</sup> *First*, Social Cosmology: Relationship as the Substance of Presence. In Armada Riyanto's thought, a human being isn't an autonomous substance, but one that exists inside connections. This stands in differentiate to individualistic points of view, which frequently depict people as self-sufficient substances. He states that:

I never stand alone, because my existence is always determined by the presence of the Other. In every encounter, the Other is not just a shadow that I see, but a subject that invites me out of myself, inviting me to understand, respond, and take responsibility. The relationship with Other is not about mastering, but about opening up, because only in openness to Other do I find the true meaning of my existence—.<sup>51</sup>

Meaning rises through connections -Nothing has inborn meaning in separation; centrality emerges from associations and intuitive. This philosophical position adjusts with scholars like Martin Buber (—I-Thou connections) and Emmanuel Levinas (morals as a reaction to the other), who contend that human presence is on a very basic level formed by openness to and duty for others.<sup>52</sup>

*Second*, Human, Nature, and the Divine. In viable terms, Task force Riyanto conceptualizes relationality in three interconnected measurements: Relationship with Others - Human character is shaped through social intelligent. A individual finds meaning in life inside the texture of society. Relationship with Nature -Nature isn't simply a asset for misuse but an indispensably portion of human presence. Agreement with nature reflects the existential interconnection between people and the universe. Relationship with the Divine - God isn't seen as a removed, isolated substance but as show inside the social texture of human life, society, and nature. These three measurements don't work autonomously: or maybe, they make a energetic solidarity, where each relationship impacts and shapes the quality of human presence.

*Three*, Suggestions in Culture and Customs. Since people are social creatures, each social expression such as customs, moves, and traditions is a appearance of human connections. Ceremonies are not simply exhibitions or excitement; they are otherworldly mediums that interface people to a more noteworthy reality, counting their community, nature, and the Divine. In this sense, neighborhood conventions and social hones are not fair leftovers of the past but living expressions of social presence. A move, such as the *Nyambut Padi Baru* Move, isn't simply an aesthetic shape but an experiential exemplification of relationality a minute where individuals lock in with their community, honor nature, and express appreciation to the Divine (*Jubata*).

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<sup>49</sup> Eka Romario dan Armada Riyanto, —Relasionalitas Hubungan Manusia dan Alam Semesta Dalam Fenomena Anomali Iklim Di Indonesia, | *Journal Scientific Of Mandalika (Jsm) E-Issn 2745-5955 | P-Issn 2809-0543* 5, No. 6 (2024): 265–74, <https://doi.org/10.36312/10.36312/Vol5iss6pp265-274>.

<sup>50</sup> Riyanto, *Relasionalitas (Filsafat Fondasi Interpretasi: Aku, Teks, Liyan, Fenomen)*: 141.

<sup>51</sup> Riyanto., 312

<sup>52</sup> Riyanto., 312

*First*, relationship with nature, the *Nyambut Padi Baru* dance is deeply rooted in the agrarian life of the Dayak Kebahan people, who depend on farming for their livelihood. This dance is an expression of joy and gratitude for the rice harvest, symbolizing human dependence on nature. In the perspective of Armada Riyanto's philosophy of Relationality, human existence is fundamentally connected to the surrounding environment. Nature is not merely an external entity but an integral part of human life.<sup>53</sup> The dance movements reflect respect for the land, which provides fertility and sustains life. This highlights the indigenous worldview that sees nature as a living entity with which humans coexist in a reciprocal relationship. The *Nyambut Padi Baru* dance, therefore, serves as a reminder that human survival is intertwined with the well-being of nature, reinforcing the need for environmental sustainability and harmonious coexistence.<sup>54</sup>

*Second*, relationships with others. This dance has the value of solidarity in the common life between communities. Usually, in this dance, the community performs dances together and takes part in it, which depicts a sense of close kinship between communities. Armada Riyanto's Relationality philosophy emphasizes that human identity is shaped through relationships with others. Through this dance, individuals reaffirm their collective identity and social cohesion, ensuring that cultural traditions are passed down to future generations. Through this dance, individuals can build social networks between communities more broadly and connect with each other. This event is a good time for the community to build solidarity and strengthen unity. Thus, a harmonious shared life can be achieved.

*Third*, the relationship with *Jubata*. *Jubata* is the name for God in the Dayak language. In the belief system of the Dayak people, *Jubata* is understood as the highest divine being, the Creator and sustainer of life. Unlike the God concept in Abrahamic religions, which is often seen as a personal and transcendent being separate from creation, *Jubata* is more closely connected to nature and the cosmos. The Dayak people believe that *Jubata* is the source of life and fertility, overseeing the natural cycles and human existence.

However, *Jubata* is not perceived in a strictly pantheistic sense, where the divine is identical to nature itself. Instead, the Dayak worldview sees *Jubata* as an immanent and transcendent presence both within nature and beyond it. *Jubata* is deeply intertwined with the land, rivers, forests, and all living beings, making nature sacred. This belief is reflected in various rituals, dances, and traditional ceremonies, including the *Nyambut Padi Baru* dance, which serves as an expression of gratitude and respect for *Jubata*'s blessings.

Unlike in Abrahamic traditions, where God is worshiped through scriptures and formalized religious institutions, the Dayak people honor *Jubata* through oral traditions, ceremonies, and communal practices that emphasize harmony with nature. *Jubata* is also seen as a protector and guide, and communication with *Jubata* often takes place through ritual offerings, dances, and prayers led by elders or shamans (*dukun*).

Thus, *Jubata* represents a unique spiritual concept that reflects the Dayak people's deep relationship with nature, their ancestors, and the unseen world. It is a relational and life-sustaining force, emphasizing balance and interconnectedness rather than strict monotheism or pantheism. *Jubata* plays an important role in indigenous communities.<sup>55</sup> It is important because *Jubata* is the foundation of life as well as a place of refuge for the community. They believe that the life given to every human being is a form of God's love. That is why the *Nyambut Padi baru* dance has a function as a means of communication

<sup>53</sup> Oktaviani and Kurnia, —Suku Dayak: Mengenal Tradisi Adat Dan Kehidupan Masyarakatnya., 18.

<sup>54</sup> Armada Riyanto, *Relasionalitas (Filsafat Fondasi Interpretasi: Aku, Teks, Liyan, Fenomen)* (Yogyakarta: Kanisius, 2018): 243

<sup>55</sup> Satia et al., *Pukung Pahewa, Kearifan Lokal Suku Dayak Untuk Dunia.*, 14.

between humans and *Jubata*. Armada sees that this relationship between humans and God depicts the highest respect for *Jubata* by humans.<sup>56</sup> Indigenous people recognize the higher power that *Jubata*<sup>57</sup> has given to humans. Therefore, the movements, rhythms, and music as well as rituals in the dance are expressions of the community as an expression of high gratitude to *Jubata* for the abundant harvest. This dance shows that the relationship of the community in this dance becomes a means of human communication with *Jubata*, and there is an intimate relationship with the Giver of life<sup>58</sup> namely *Jubata* itself.

The implications of this dance in Armada Riyanto's *Relationality* philosophy provide profound knowledge about how it has an important function for indigenous peoples, namely building and strengthening relationships between humans and their neighbors, nature and God.<sup>59</sup> This connection creates a sense of solidarity and kinship and a sense of responsibility as a family to build a harmonious life on this earth.<sup>60</sup> This is possible if the relationship between humans and nature, and God are connected to one another. Thus, a just and prosperous life can be achieved for all creatures.

*Nyambut Padi Baru* dance is an expression of gratitude of the *Kebahan* indigenous people to *Jubata* through dance, which is a means of communication or community relations with *Jubata*. In the view of Armada Riyanto's *Relationality* philosophy, it can be understood that the meaning and value contained in this dance are relationships that are formed and built together.<sup>61</sup>

This dance is a means for the community as a form of expression of gratitude and at the same time joy for the harvest that has been given by the *Jubata*. Thus, *Nyambut Padi Baru* dance is not just a cultural expression, but also has a deep theological dimension. In the beliefs of the *Dayak Kebahan* people, this dance functions as a ritual that connects humans with *Jubata*, affirming spiritual relationships as well as hopes for a sustainable harvest and community welfare.

#### 4. Conclusion

*Nyambut Padi Baru* dance has deep meaning in three main aspects. Ecologically, this dance reflects the community's close relationship with nature as a source of life. The community's dependence on crops makes this dance an expression of gratitude as well as respect for the balance of the ecosystem. From a social aspect, this dance strengthens the solidarity and cultural identity of the *Dayak Kebahan* community. Collective participation in this dance shows strong community ties and makes it a means of maintaining the sustainability of cultural heritage. Spiritually, this dance is a form of devotion to *Jubata*. Through the movements and rituals performed, the community affirms their relationship with the divine as an expression of gratitude and hope for future blessings.

<sup>56</sup> Riyanto, *Relasionalitas (Filsafat Fondasi Interpretasi: Aku, Teks, Liyan, Fenomen)*: 141

<sup>57</sup> Sudhiarsa M I Raymundus, *Antropologi Budaya (Manusia, Budaya, Dan Religiositasnya)* (Malang: STFT Widya Sasana, 2020): 170.

<sup>58</sup> K Katarina dan Ruat Diana, —Semboyan Adil Ka' Talino, Bacuramin Ka' Saruga, Basengat Ka' Jubata Sebagai Akses Relasi Sosial Keagamaan, *Kharisma: Jurnal Ilmiah Teologi* 1, no. 1 (2020): 23–36, <https://doi.org/10.54553/kharisma.v1i1.4>.

<sup>59</sup> Romario dan Armada Riyanto, —Relasionalitas Hubungan Manusia Dan Alam Semesta Dalam Fenomena Anomali Iklim Di Indonesia, 268.

<sup>60</sup> Armada Riyanto, *Menjadi- Mencintai* (Kanisius, 2013): 193.

<sup>61</sup> Cryan Dwiputra Malla, Robert Pius Manik, dan Mathias Jebaru Adon, —Kajian Filsafat Relasionalitas Armada Riyanto Atas Konsep Tongkonan Masyarakat Toraja, *Sanjiwani: Jurnal Filsafat* 14, no. 1 (2023): 31 <https://doi.org/10.25078/sjf.v14i1.1983>.

Through the perspective of Armada Riyanto's philosophy of relationality, this dance is understood as a means of maintaining balance between humans, the environment and God. The preservation of this tradition is important to maintain cultural identity and communal values amidst the challenges of modernisation.

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