

Representation of the *Ngayau* tradition in R. Masri Sareb Putra and M.S. Gumelar's Novel *Ngayau*: A Literary Anthropology Perspective

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Article History

Submitted date:

2025-03-20

Accepted date:

2025-09-20

Published date:

2026-03-30

Keywords:

Dayak tribe; *Ngayau* tradition; novel *Ngayau*; literary anthropology; representation

Abstract

The *Ngayau* tradition of the Dayak community is often associated with headhunting practices, resulting in a limited understanding of its broader cultural significance. Previous studies on the novel *Ngayau* have mainly focused on cultural forms and local wisdom, while the representation of *Ngayau* as a cultural system remains underexplored. This study aims to analyze the representation of the *Ngayau* tradition in R. Masri Sareb Putra and M.S. Gumelar's novel *Ngayau* from a literary anthropology perspective. The study employed a descriptive qualitative method using documentary techniques. Data were collected from the novel and analyzed through Miles and Huberman's interactive model based on Koentjaraningrat's cultural framework, consisting of ideas, activities, and cultural artifacts. The findings reveal that *Ngayau* is represented through three interconnected cultural dimensions. The dimension of ideas is reflected in the perspectives of *Macatn Gaikng*, *Lansau*, and *Kek Longa*. The dimension of activities includes reconnaissance, attack planning, troop preparation, circulation of the red bowl, the implementation of *Ngayau*, and the establishment of *Batang* and *Gawai* celebrations. The dimension of cultural artifacts is represented through various traditional objects and cultural products. These findings demonstrate that the novel constructs *Ngayau* as a comprehensive cultural system encompassing ideology, social practices, and material culture.

Kata Kunci:

Antropologi sastra; novel *Ngayau*; tradisi *Ngayau*; representasi; suku Dayak

Abstrak

Representasi tradisi *Ngayau* dalam Novel *Ngayau* karya R. Masri Sareb Putra dan M.S. Gumelar: Kajian antropologi sastra

Tradisi *Ngayau* pada masyarakat Dayak sering dikaitkan dengan praktik perburuan kepala sehingga menimbulkan pemahaman yang terbatas terhadap makna budayanya yang lebih luas. Penelitian terdahulu mengenai novel *Ngayau* umumnya berfokus pada bentuk budaya dan nilai kearifan lokal, sementara representasi *Ngayau* sebagai sistem budaya masih jarang dikaji. Penelitian ini bertujuan untuk menganalisis representasi tradisi *Ngayau* dalam novel *Ngayau* karya R. Masri Sareb Putra dan M.S. Gumelar melalui perspektif antropologi sastra. Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik studi dokumenter. Data diperoleh dari novel *Ngayau* dan dianalisis menggunakan model interaktif Miles dan Huberman berdasarkan konsep wujud budaya Koentjaraningrat yang meliputi ide, aktivitas, dan hasil karya budaya. Hasil penelitian menunjukkan bahwa tradisi *Ngayau* direpresentasikan melalui tiga dimensi budaya yang saling berkaitan. Dimensi ide tercermin dalam pandangan tokoh *Macatn Gaikng*, *Lansau*, dan *Kek Longa*. Dimensi aktivitas meliputi pengintaian, perencanaan penyerangan, persiapan pasukan, pengedaran mangkuk merah, pelaksanaan *Ngayau*, serta pendirian *Batang* dan perayaan *Gawai*. Dimensi hasil karya budaya direpresentasikan melalui berbagai benda dan produk budaya tradisional. Temuan ini menunjukkan bahwa novel *Ngayau* mengonstruksi *Ngayau* sebagai sistem budaya yang mencakup ideologi, praktik sosial, dan budaya material.

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1 Introduction

All form systems adopted by society come from a culture that shapes human patterns of thinking and acting (Sulastrri et al., 2019). Cultural manifestations function as guidelines in providing direction for society (Risladiba, 2020). One of the many cultures of Indonesia, especially Kalimantan, is the tradition of *Ngayau* or head hunting, which is famous for its uniqueness (Hanifi, 2016). *Ngayau* is a tradition of fighting by beheading the enemy as proof that the war was won between fellow Dayak tribes (Beni, 2020). *Ngayau*, among the Dayak ethnic group, is not solely motivated by ritual motives, but it is a form of self-defence mechanism against external threats and attacks (Putra, 2012). In the days of their ancestors, the Dayak tribes often fought wars with other Dayak tribes to defend their territory (Prayoga, 2023). The practice of hunting human heads is a complex form of social behaviour that has various views and forms of storytelling. The storytelling of the *Ngayau* tradition is no longer written in historical texts but is created in various texts, including literary works (Derak et al., 2021). In addition, the blending that occurs is also a message to provide an understanding that the development of the times is a necessity (Prakoso et al., 2024). The bad image of the *Ngayau* tradition makes this tradition considered to damage the image of the Dayak tribe as the main actors. Erroneous views must certainly be straightened out on the basis of scientific research (Cahyani, 2016).

Literary works are closely related to real events that occur within the scope of society (Bang, 2022). Although basically literary works are expressions of human expression, in the form of written or oral works. Literary works are based on thoughts, opinions, experiences, and history (Nurgiyantoro, 2018). All of them are realised in an imaginative form, a mirror of reality, or original data wrapped in aesthetic packaging through the medium of language. Besides being related to language and culture, literary works are also inseparable from the author's background. An author can create literary works through observations of the circumstances or culture of the society that surrounds them (Hidayah et al., 2016). Along with the increase in human resources and the establishment of civilisation, the problems faced are getting bigger around the existence of culture and other aspects, so this form of research is expected to provide an understanding that is in accordance with the reality of the *Ngayau* tradition. Literature and reality have a strong relationship as a mirror of reality that represents the development of political, social, and cultural dynamics (Anggradinata, 2022). A broad measure here can mean a story with a complex plot, many characters, a complex theme, and a diverse story atmosphere (Pradopo, 2021). A literary work created by the author is able to become a representative of every event, situation, and even the feelings of the reader. This is because, as a result of thought, literature as a work cannot be separated from its function, namely, for entertainment and teaching for readers (Rahmawati & Wulandari, 2024).

The use of local language vocabulary in novels is a form of representation of regional locality. The use of this vocabulary is intended to show the identity of the setting of the story, or where the character comes from (Wijaya et al., 2021). As technology and times continue to change, novels by Indonesian writers are increasingly forgotten (Hudaa et al., 2021). A person's cultural identity is not stable because culture and history are constantly undergoing transformation (Amelia et al., 2017). Therefore, the literary work entitled *Ngayau* by R. Masri Sareb Putra and M.S. Gumelar is the novel chosen for research because it is a historical literary novel that involves the author's imagination and the aesthetics of vocabulary that attracts attention.

Literary anthropology analysis is an attempt to reveal the intended cultural elements, of course, referring to the definition of literary anthropology, which has its own characteristics, for example, containing aspects of local wisdom with functions and relationships regarding ethnic groups (Ariviyani, 2020). Anthropology and literature have three areas with their own characteristics, namely: symbol systems, cultural humans, and oral traditions (Ratna, 2016). According to Koentjaraningrat (2015), the form of culture can be divided into three parts, namely the form of ideas,



activities, and works. Firstly, the form of culture is a complex of ideas, values, norms, rules, and so on. Ideas are related to the human activity system, because it is from these ideas that humans will carry out an activity. Culture as a complex of ideas cannot be touched or felt because it is in the human mind. Ideas in a culture are always related to each other to form a cultural system. The second form of culture is a patterned activity and action of humans in society. Activities in culture and tradition involve a structured and repetitive pattern. Activities always involve interactions, relationships, and associations with each other. Human activities have a concrete system, often occur, and can be observed or observed and even documented. The third form of culture as objects of human work. Culture as an object of human work is commonly referred to as physical culture. All physical activities that can be observed, seen, or touched are part of the work.

Previous research relevant to this research is first related to the form of culture in the novel *Ngayau* by Putra and Gumelar, which was conducted by Sulastri, Simarmata and Hartati (2019) showing the religious belief of the Dayak people in *Jubata*, traditional ceremonial arts depicted through *beGawai* and *notokng*, handicrafts in the form of *tikak*, *tajau*, *pongamik*, and *Pantak*. As well as the knowledge system regarding the concept of living in a *Betang* house and bird signs. The second study related to the value of local wisdom in the novel *Ngayau* by Putra and Gumelar was conducted by Elsa Ramadani, Mai Yuliasri Simarmata, Hariyadi (2021) obtained local wisdom values related to peace, totalling 18 data, each of which is divided into seven parts, namely, politeness, honesty, social solidarity, harmony, commitment, positive thoughts, and gratitude. Values related to welfare amount to 39 data points, each of which is divided into seven parts, namely, hard work, discipline, education, mutual cooperation, gender management, cultural preservation/creativity, and environmental care.

Based on various previous studies and community views related to the *Ngayau* tradition, this is a problem that needs to be followed up on. Previous research focused on local wisdom issues, such as the form of culture, honour, and dignity of the Dayak tribe. The relevant research discusses the form of culture in general and does not discuss the *Ngayau* tradition process clearly and in detail. This makes this research different from previous studies, because this research focuses on discussing the *Ngayau* tradition and the argumentation of ideas from the novel's characters in shaping human activities and works. In addition, it is evident that the novelty of the research is to present the representation of the *Ngayau* tradition, which is categorised in the form of ideas by the characters in the novel related to the *Ngayau* tradition, the form of *Ngayau* tradition activities, and the form of work that can be interpreted as the process of depicting or conveying meaning in a culture. This study extends previous research by applying Koentjaraningrat's tripartite cultural framework to reveal how the novel constructs *Ngayau* as a cultural system rather than merely a traditional practice. In this case, the novel *Ngayau* by R. Masri Sareb Putra and M.S. Gumelar becomes a representation that can be said to be the meaning obtained, then conveyed through language (Rahmawati & Wulandari, 2024). Ideas, activities, and works are essential parts that are known through a process that involves signs, language, and depictions of things (Zahro, 2023).

The main purpose of this research is to explain the representation of the *Ngayau* tradition which is categorised in the form of essence by the characters in the novel related to the *Ngayau* tradition, the form of *Ngayau* tradition activities, and the form of work results using literary anthropological analysis. The research objective with the main focus of the discussion is the practice of *Ngayau*. The representation depicted in the novel will be discussed in detail in the form of conveying ideas, activities, and works.



2 Methods

The research method applied in this study is descriptive qualitative, a research method that produces sharper scientific papers because it uses qualitative analysis (Ariviyani, 2020). The use of this design is considered in accordance with the characteristics of the research, namely the natural setting as a source of data, the data is descriptive and not quantitative, which means that it does not make measurements in the form of numbers or coefficients that require statistical analysis, is exploratory, and is not in order to test hypotheses that have previously been prepared by researchers pragmatically. The research data are words or sentences in the form of a collection of information on the facts of events that occur and are relevant to the *Ngayau* tradition. The data source in this research is a literary work in the form of a novel. The novel by Masri Sareb Putra and Gumelar is considered very appropriate as a source of research data, because the novel entitled *Ngayau*, totalling 389 pages, with the category of fiction novel, first printed in March 2014, is a work that presents the perspective of the Dayak Kalimantan *Ngayau* tradition. The novel tells the story of a character named *Macatn Gaikng*, a war leader who launches an action as a *Ngayau* in Jangkang Village. Other characters are told as supporters of the *Ngayau* tradition. The novel *Ngayau* was chosen as a data source because it was written based on the history of the *Ngayau* tradition of the Dayak tribe in Kalimantan. The speciality of this novel is that it tells about the traditions and history of the Dayak tribe in West Kalimantan (Sulastri et al., 2019). Apart from being a literary work based on history, this novel also involves a detailed and systematic story of the Dayak tribe. The choice of the word *Ngayau* as the title represents the reader's understanding of the author's direction or purpose.

This research uses documentary techniques. Documentary study is a type of data collection that examines various kinds of documents that are useful for analysis. Documentary studies are conducted by collecting written documents that describe the factual conditions of the *Ngayau* tradition. Some stages of data collection are (1) determining the object of the novel to be studied, namely the novel *Ngayau* by Putra and Gumelar, (2) looking at the contents and reading the entire novel *Ngayau* by Putra and Gumelar, and (3) determining the appropriate theory and approach to analyse the novel, managing data by classifying according to the specified objectives. Documentary study research is realised in reading, listening, and note-taking (BSC) techniques. The reading technique is the most important technique to use in collecting data by reading the entire *Ngayau* novel by R. Masri Sareb Putra and M.S. Gumelar; if possible, it will be done repeatedly. The listening technique is a method of obtaining data by listening to language use. The technique of collecting data is by recording or quoting the text in the novel *Ngayau* by R. Masri Sareb Putra and M.S. Gumelar.

The data analysis technique used is the analysis model proposed by Miles and Huberman, which is often referred to as the interactive data analysis method. According to Miles and Huberman, there are three activities in qualitative data analysis: data reduction, data display, and conclusions or verification. The activities carried out to analyse the data are (1) reducing data, namely summarising or selecting the main things that are in accordance with the objectives, namely summarising ideas from the arguments of novel characters, looking for patterns of activity, and sorting out the work, (2) displaying data, namely presenting data with narrative text, (3) drawing conclusions or verification.

3 Findings

Based on the analysis of the novel *Ngayau*, it is found that the novel effectively represents the *Ngayau* tradition of the Dayak tribe. The *Ngayau* tradition is reflected in the representation of ideas from character elements, activities carried out, and works created by humans. The ideas conveyed are diverse, conveyed by several characters such as *Macatn Gaikng*, *Lansau*, and *Kek Longa*. Meanwhile, the sequence of *Ngayau* tradition activities is conducting reconnaissance, planning the attack, preparing troops, circulating red bowls, carrying out the *Ngayau* tradition, establishing *Betang*, and

celebrating *Gawai*. The works produced are *Pansoh*, *Tikak*, *Pongamik*, *Tajau*, *Tuak*, *Betang House*, *Pongaretn*, *Puaka*, *Pantak*, *Torokot*, *Soruwokng*, and *Jurokng*.

Table 1: Research Results and Data

No.	Analysis Aspect	Result	Source/page
1	The Idea of a Character	<i>Macatn Gaikng</i>	32
		<i>Lansau</i>	78, 146
		<i>Kek Longa</i>	174
2	Forms of Activity	Conducting Reconnaissance	25
		Planning the Attack	34
		Prepare the Troops	31, 34
		Circulating the Red Bowl	137
		Doing <i>Ngayau</i> Tradition	40, 51
		Building <i>Betang</i> and <i>Gawai</i> Celebration	170, 237
		<i>Pansoh</i>	27
		<i>Tikak</i>	40
		<i>Pongamik</i>	158
		<i>Tajau</i>	49
3	Form of Work	<i>Tuak</i>	49
		Rumah <i>Betang</i>	37
		<i>Pongaretn</i>	155
		<i>Puaka</i>	156
		<i>Pantak</i>	181
		<i>Torokot</i>	239
		<i>Soruwokng</i>	241
		<i>Jurokng</i>	260

4 Discussion

4.1 The Idea of a Character

Ideas are real facts that describe the actual reality as presented in the novel *Ngayau* (Koentjaraningrat, 2015). The Dayak tribe of Kalimantan is a tribe that has a variety of customs and traditions in which there are rituals that become beliefs as a form of conveying the intention of carrying out the tradition to the ancestors. The description of the representation of the *Ngayau* tradition idea reflected in the character elements in the *Ngayau* Novel is as follows.

4.1.1 *Macatn Gaikng*

“Macatn Gaikng emphasises that reconnaissance missions to find out the opponent's strength are very important as a basis for strategising in war. A well-executed strategy will achieve the goal. Meanwhile, the purpose of Ngayau is to obtain the skull of an enemy to strengthen the establishment of a Betang. The Betang building will be strong if it is supported by the skull of the enemy, which contains supernatural powers” (Putra & Gumelar, 2014: 32)

Macatn Gaikng is a character who acts as the leader of the troops. *Macatn Gaikng* conveyed his ideas regarding the war strategy in the implementation of *Ngayau* that would be used by his troops. *Macatn Gaikng* conveyed his ideas regarding reconnaissance to find out the strength of the opponent in the context of warfare. He considered that the right idea and war strategy would achieve the desired goal. As a leader, *Macatn Gaikng* certainly had some amazing views, ideas and even war strategies. *Macatn Gaikng* said that before going to war, all members and warlords need to develop a war

strategy and know that the goal of war is to get the skull of the enemy to strengthen the establishment of a *Betang*.

4.1.2 *Lansau*

“Because the crowd after the dance moved quickly as programmed: destroying known targets and their homes. But it does not destroy non-targets and places of worship and public facilities” (Putra & Gumelar, 2014: 78).

The idea presented by *Lansau* refers to the circumstances surrounding the *Ngayau*. Before carrying out *Ngayau*, all troops must know their opponents. The implementation of the *Ngayau* tradition must pay attention to public order, not destroying places of worship or public facilities. *Ngayau* troops have a structured target pattern and have a clear goal, which is to attack a predetermined target, but with certain restrictions so as not to disturb public places. The data quote explains that apart from being the basis for *Betang* development and resilience, *Ngayau* is also used as an effort to maintain the existence of Dayak clans, as well as an effort to protect customary land and maintain the socio-economic balance of the Dayak community.

“Because of this, Ngayau evolved. It is not firstly about hunting down the heads of enemies to use as Betang foundations as it was during the Macatn Gaikng period. Rather, Ngayau is an effort to maintain the existence of the clan as well as an effort to maintain communal land and socio-economic balance.” (Putra & Gumelar, 2014: 146).

Lansau states that the practice of *Ngayau* is to hunt down the heads of enemies and use them as *Betang* foundations, but it is also an attempt to maintain clan existence as well as to preserve communal land and socio-economic balance. *Ngayau* is defined as invading the enemy's land to kill and seize their heads (Amat, 2011). The data quote explains that, in addition to serving as the basis for the construction and resilience of *Betang*, *Ngayau* is also used to maintain the existence of Dayak clans, protect customary land, and maintain the socio-economic balance of the Dayak community. It is explained that the *Kayau* activity carried out is used to strengthen the foundation of the *Betang* building that will be erected (Sulastri dkk., 2019).

4.1.3 *Kek Longa*

“When he got tired of living in the world, Kek Longa said, ‘Wrap me in a mat!’ he said, ‘Then take me to an island at the end of the village. On the fourth day, visit the place where I was originally placed.’

The villagers obeyed Kek Longa's wish. They did as they were asked: they took the body of the man who could not die to an island. On the fourth day, they visited the place. They did not find the mat and its contents. However, they saw a bird on the branch of a tall ketapang tree. They named it ‘hornbill’. Kek Longa transformed into a babae, and his spirit and magic could be summoned at any time. Kek Longa's name always appears in mantras and dance recitations” (Putra & Gumelar, 2014: 174).

Kek Longa is a character in the novel who is a burly man who is entrusted to be a traditional elder and is therefore highly respected. *Kek Longa* is not just any village leader, because he has the spiritual power to become a babae or spirit that transforms into the body of a warlord when needed and is currently transformed into a hornbill. The idea conveyed by *Kek Longa* is the idea of making himself a babae or spirit that transforms into the body of the warlord. *Kek Longa's* statement provides an interpretation that the *Ngayau* tradition is not a war that uses human physical strength. *Ngayau* tradition must involve the power of babae or powerful ancestral spirits.

4.2 Forms of Activity

Activity refers to all forms of actions or activities carried out by individuals or groups with a specific purpose. Activities can be physical, mental, or social activities carried out in order to achieve a result. Systematic work activities or activities are carried out in each part (Koentjaraningrat, 2015). Based on the analysis conducted, it was found that the *Ngayau* tradition has a systematic sequence in its implementation. The representation of these activities is reflected in every action taken by each character in the novel, as follows.

4.2.1 Conduct Reconnaissance

“The spy soldier heard him nodding.

‘But be careful!’ Macatn warned.

‘You must be able to break through and enter the enemy camp. Then find out how strong they are!’

‘Ready!’ replied the spy soldier.

‘After you’ve done your job, come back here quickly!’ ordered Macatn Gaikng.

‘Yes!’ replied the spy warrior.

With the magical power of the soldier tasked with spying on the enemy's forces, he travelled as fast as light to the battlefield. Because he flew like a bird and was so fast, he was called the ‘Bird Commander’” (Putra & Gumelar, 2014: 25).

Reconnaissance is carried out to find out the condition of the enemy who wants to be bred. The initial effort made in the *Ngayau* tradition is to conduct reconnaissance. Each region must appoint a leader or warlord for *Ngayau*. The character *Macatn Gaikng* in the novel *Ngayau* is the war leader who organises the strategy from beginning to end. The appointed commander will then give orders to conduct reconnaissance to find out the presence and condition of the enemy. When *Macatn Gaikng* talks to his soldier, Panglima Burung, he orders him to scout the enemy. Panglima Burung does his job well so that it can be reported back to *Macatn Gaikng*, and he reminds him to be careful when doing reconnaissance. In line with the opinion of (Ramadani & Simarmata, 2021) which states that the hard work effort of a war member is manifested in a serious attitude to try to improve his reconnaissance skills, so as not to endanger the war troops. A scout must also have strength that can help him conduct reconnaissance, lest the enemy find out about the scout's existence. So a person who does reconnaissance must have agility in carrying out his duties.

4.2.2 Planning the Attack

“The sound of the gong that night summoned the people to a meeting. At the same time, they were organising tactics to face the peNgayau troops from the land of the magicians called Poromuan. And what a coincidence, at that time the village of Jangkang was planning to build a Betang. This opportunity would be put to good use by the village officials. It was not only a time to develop war tactics and strategies, but also a time to explain customs and traditions, provide motivation, and encourage the spirit of war to all residents” (Putra & Gumelar, 2014 hlm 34-35).

“According to customary law, which must be brought up in community meetings. The reasons, goals, and tactics must be agreed upon by the entire community, which is called boraump” (Putra & Gumelar, 2014: 35).

The villagers of Jangkang, through the sound of a gong at night, are summoned to deliberate. This summoning is mandatory, as the second quote above suggests, as discussion or deliberation is prescribed by Dayak custom. The deliberations are not only aimed at planning war tactics against enemy forces but also to discuss broader matters, including customs, traditions, and the spirit of struggle. Discussions were held to develop tactics and strategies. After the discussion, the troops were given motivation and war spirit. The determination of war by the Dayak commander is done to

consider whether the war must be carried out or can still be postponed based on various considerations (Hanifi, 2016). In line with this, it can be seen that the attack plan must be appropriate and prepared by taking into account the opportunities known from the results of reconnaissance. This is done so that the troops carrying out *Ngayau* choose a plan that is in accordance with the opponent's situation.

4.2.3 Prepare the Troops

“Macatn Gaikng quickly did the maths. The strength of the Jangkang village army, even if it consisted of 100 lawakng or the equivalent of 200 adult men, would still be able to face a dozen enemies. Especially if the number of enemies was less than that.

‘We’ll attack them suddenly!’ said Macatn Gaikng.

Panglima Burung obeyed, ‘Yes Macatn!’ he replied.

‘Prepare the troops! Mobilise full force, attack them before we are attacked. This is the best defence.’

‘Ready to carry out orders!’ said the Bird Commander” (Putra & Gumelar, 2014: 31).

For the Dayak tribe, territorial defence and the strength of war members are very important. Therefore, every member of the war must be ensured to have full strength and confidence when carrying out *Ngayau*. The preparation of troops is done by ensuring that all members of the war have strong physical strength. The preparation of the troops by *Macatn Gaikng* is one of the strongest defences, as it is arranged from the beginning of the war, so that all troops already know the goals and steps to be taken during the war. The novel excerpt and analysis are in line with the opinion of Maulinda & Barus (2021) stated that the preparation of troops is a way of getting the community to organise strategies to repel enemies by carrying out the tradition of hunting human heads. The preparation involves various community members and stakeholders in the Dayak community group. The excerpt below shows the activity of preparing troops by the war leader.

“Commensurate with his name, Panglima Burung was quick to fulfil his duty: to prepare the troops. From men in their teens, to those who were old but not old enough in the village, all were mobilised” (Putra & Gumelar, 2014: 34).

Macatn Gaikng chose the chief as the first line of defence, after which *Macatn Gaikng* reminded his troops that communication was the key to their attack. All troop members were given the same basic understanding and strength. The more agile and skilful members were assigned special tasks. The preparations involved various community members and stakeholders within the Dayak community. The data in the novel shows that the perpetrator or person who can carry out the practice of *Ngayau* is a man of a certain predetermined age, namely adolescence. According to Theodore & Sudarji (2020) Adolescents are individuals who are at the age level of 11-19 years. During adolescence, they will experience an identity crisis, seek self-concept, make goals, seek self-worth and give trust to people they can trust. In addition, parents who are still strong or adult men around 19-45 years old can also still participate in the war. This age is determined in order to maximise the ability of troops to attack the enemy when the war is carried out.

The results of the above research show that a woman cannot carry out the *Ngayau* tradition. *Ngayau* is only performed by a man. This is in line with what Taslim & Osup (2013) said, that men carry out *Ngayau* to raise their dignity and superiority as a strong person. In addition, according to (Hanifi, 2016) *MeNgayau* should not be performed on minors and women who have just given birth, so the data quoted in the novel is the essence that represents the criteria for war members.

4.2.4 Circulating the Red Bowl

Circulating the red bowl refers to the strategic move or action of distributing instructions or tasks to certain people, which can also involve planning or organising something important. Circulating a red bowl is usually in a state of urgency that necessitates warfare. The red bowl is a notification sign that is circulated to the opposing territory. The purpose is for the enemy to know the intention of the region that sent the red bowl, that their region will be attacked, so that the opposing region can prepare troops before being attacked. The following quote confirms the act of circulating the red bowl.

“Before calling for the danceu, the ‘red bowl’ is first circulated. This is a code of war that must be circulated in chains from village to village, and must not be broken. If a village received a ‘red bowl’, the village leader was obliged to organise a community meeting. Gather all adult male villagers, without exception. After the meeting, all adult male villagers must go to the battlefield. The ‘red bowl’ and danceu are a package deal in the supernatural war. Therefore, in order to avoid the growth of blood, it is better to prevent it before the decision is made. Because circulating the ‘red bowl’ without a suitable reason, will reap the sanctions of customary law. It’s not just anyone who can pass around an ‘angry bowl’ and beat the drums of war! This is enshrined in Dayak customary law” (Putra & Gumelar, 2014: 137).

In line with the opinion of Putra (2012) The red bowl is a means of communication between villages to convey news of a danger or threat to a particular village or community. Explanations related to *danceu* activities are in line with the views of Nianda dkk. (2022) that *danceu* is defined as an act of shouting loudly, calling ancestral spirits to come and encourage them and shouting long sounds in unison to encourage and strengthen them. The shouting of *danceu* can also have a psychological impact on the morale of the enemy. With the completion of the *danceu* procession, the Dayak tribe will prepare for battle (Hanifi, 2016).

4.2.5 Doing Ngayau Tradition

The core activity of the *Ngayau* tradition is the implementation of the *Ngayau* tradition. *Ngayau* is performed when the opponent accepts the challenge of war. The implementation of *Ngayau* involves several sequences of events that occur. Based on the results of the analysis, it was found that the Dayak tribe in carrying out the *Ngayau* practice did not fully use the strength of troops, but was assisted by magical or supernatural powers. The following data states the initial preparation of the troop leader, namely *Macatn Gaikng*.

“Macatn Gaikng was truly a great warlord. He directed his elite troops to pierce the enemy's centre of strength. The satria warriors he nurtured were tasked with crippling the unprepared enemy. Macatn Gaikng ordered the Bird Commander to mark each headhunter with a red sabang leaf tucked into the ear” (Putra & Gumelar, 2014: 40).

The implementation of the *Ngayau* tradition involves various natural omens and the ingenuity of the leader. The implementation of the *Ngayau* tradition is done by strengthening defences. Marking each *peNgayau* with a red sabang leaf tucked in the ear indicates that the red *sabang* leaf is useful for saving and distinguishing troops from other opponents who must be destroyed. In addition, the implementation of the war will also pass through the *danceu* procession as quoted below.

” The sounds of low noise. Coming from the four cardinal directions. Like a tornado. It was loud and thunderous. The whole jungle heard it. Like a whirlwind dancing, the leaves waved. Trees swayed to the sound, which grew louder and louder.

‘Dance! Siur, siur, siur! Trettttt tet, tet...!’

*Instantly the *peNgayau*, shortly after the *danceu*, were possessed by magical powers. Suddenly, out of nowhere, half-divine humans appeared”. (Putra & Gumelar, 2014: 51)*

Every war member must have physical and spiritual strength. The process of being possessed by magical spirits is through the *Tariu* ritual, which is interpreted as a ceremony to summon ancestors

who have magic in war. In addition to this strength, war members must also have conditions that can support the spirit to possess the body. Of course, not just any human being can be possessed by magical spirits, but only certain people who have a strong heart's desire and full trust can be possessed by magical spirits. After all members of the army experience the possession of ancestral spirits, then the war begins massively, one by one, the opponents are destroyed, and the troops must defeat the opposing leader, whose power is very powerful.

4.2.6 Building *Betang* and *Gawai* Celebration

The final stage in the *Ngayau* traditional activity is building or establishing the *Betang* house. *Macatn Gaikng* succeeded in leading the war troops to victory and brought home the head of the enemy as a condition for the establishment of the *Betang* house. *Macatn Gaikng* succeeded in inviting the community to build a *Betang* house. A *Betang* built with the heads of enemies from the kayauan will be a sturdy building and difficult to collapse. The following excerpt describes the actions taken after the *Ngayau* tradition.

“Ngayau is just waiting for the rice in the fields to turn yellow so that the kayauan skulls can be danced at the post-harvest party called ‘Gawai Notokng’” (Putra & Gumelar, 2014 hlm 170)

“The kayauan heads will be danced later at Gawai notokng, in conjunction with the peak of Gawai which falls in late April or early May” (Putra & Gumelar, 2014: 237).

After *Ngayau*, the establishment of the *Betang* is done and followed by a celebration in the form of *Gawai*. *Gawai notokng* is a tradition of dancing the head of the rice harvest. *Gawai notokng* aims to celebrate a won war, thanksgiving for the rice harvest and as a victory party to establish the *Betang*. The sacrifice or skull will be offered in the form of a dance and the sacrifice is obtained by *Ngayau* which is usually held when the rice in the field begins to turn yellow. In line with what Putra (2012) said that the victim will be offered in the form of a dance and the victim is obtained by *Ngayau* which is usually held when the rice in the field begins to turn yellow. The purpose of the dance is to signify victory and gain new strength to protect the village, namely the spirit that is in each head that is bred.

The residence of the Dayak tribe is known as rumah *Betang* or *Radakng*, or many people say it is called a long house or also a traditional house. The *Betang* house contains an element of family, in line with the statement of Widiatmaka dkk. (2022) the *Betang* house contains elements of high brotherhood bonds to establish a tolerant life, even though there are several different religions and beliefs in the house. *Gawai* Dayak is actually a thanksgiving to God for getting a harvest for one year (Rengat dkk., 2022). The establishment of a *Betang* house in line with the river is intended as a house that stretches long, upright in line just like the flow of the river. The *Betang* house that is built first is supported or held from below, and also supports the *Betang* house.

4.3 Form of Work

The result of work, or called physical culture, is a product or work of art produced by a person or group. The work is in the form of physical products such as clothing, household furniture, and others. The form of the work is the most concrete and in the form of objects that can be touched, seen, and photographed. The results of the analysis in the novel *Ngayau* produce several works as follows.

4.3.1 *Pansoh*

“Cooking in young bamboo reeds is called pansoh. The smoke of the fire and the aroma of the pansoh billow in the direction of the seasonal breeze. It creeps at the speed of the wind, penetrates through the gaps in the leaves, then stops as if it has simply vanished into thin air” (Putra & Gumelar 2014: 27-28)

Based on the data above, it can be concluded that *Pansoh* is a traditional dish of the Dayak tribe. *Pansoh* or *pansuh* is a dish that is prepared usually by cooking chicken meat in a bamboo and filled with water which will then become gravy, flavoring ingredients and covered with cassava leaves, then can be eaten along with the cooked chicken.

4.3.2 *Tikak*

"Macatn Gaikng ordered the Bird Commander to mark each peNgayau with a red sabang leaf tucked in the ear. Then he opened the tikak and reached inside. His hands deftly picked up the spices" (Putra & Gumelar 2014: 40)

Based on the data above, it can be concluded that *Tikak* refers to a tool used to carry important objects, such as spices, medicine, or other valuables. *Tikak* is defined as a container in which *Macatn Gaikng* stores things, namely spices including his weapons that he will use to fight. *Tikak* is made of dried bark and shaped into a small size and the strap can be wrapped around the waist.

4.3.3 *Pongamik*

"Before lying down, Kek Longa removed all weapons and hunting tools, such as: chopsticks, spears, tikak, pongamik, and machetes that were sheathed at the waist" (Putra & Gumelar 2014: 158)

Pongamik is a human work in the form of a backpack, based on the results of the data quoted above, it states that *Pongamik* is used by *Kek Longa* for hunting, its function is to store various hunted products later. *Pongamik* is made of woven rattan and the rope is made of sturdy dried bark.

4.3.4 *Tajau*

"A mei Siat Mei and Mrs Lansau had prepared seven tajau tuak. One tajau is specifically for glutinous rice and the colour of the water is red like red wine, with a similar flavour" (Putra & Gumelar 2014: 49)

A *tajau* is a ceramic or pottery vessel used to store the starch/juice of tuak. *Tajau* is often used as a container to store drinks in large sizes. *Tajau* is included in the work, because to this day it is still used as a container for drinks or other fermented foods by the Dayak people.

4.3.5 *Tuak*

"A mei Siat Mei and Mrs Lansau had prepared seven tajau tuak. One tajau is specifically for glutinous rice and the colour of the water is red like red wine, with a similar flavour" (Putra & Gumelar 2014: 49)

Tuak is a typical Dayak drink made from fermented yeast and sticky rice, usually the sticky rice used is white and some are red. *Tuak* contains alcohol so it can be intoxicating, usually consumed at parties. As quoted above, the characters named *Siat Mei* and *Lansau* are about to have a wedding. *Lansau's* mother and *Siat Mei's* mother prepare *tuak* that will be used for their son's wedding party.

4.3.6 *Rumah Betang*

Rumah Betang is a symbol of the Dayak community's view of life, prosperity, macrocosm and microcosm. The *Betang* House reminds people of the harmonization of the Creator, fellow humans, and the universe. The *Betang* House contains wise values upheld by the Dayak people regarding harmony, unity, and harmony (Widjaja & Wardani, 2016). The following excerpt describes the work of humans building *Rumah Betang*.

"Typically, a Betang consists of 50-100 lawakng. Each Betang is a village headed by a chief, or leader. Each lawakng has a staircase that functions to go up or down. The height of the stairs is

adjusted to the height of the Betang, between 3-4 meters from the ground. The position of the stairs can be reversed to avoid the entry of ill-intentioned people or wild animals, in addition to functioning to protect against the threat of flooding or standing water. Behind the trunk are the rice barns. The rice barns are also tall” (Putra & Gumelar, 2014: 37)

Rumah *Betang* is a traditional house typical of the Dayak tribe in Kalimantan, Indonesia. *Betang* house is a long and large stilt house, used as a residence for a large community or a large Dayak family. *Betang* houses are usually tens of meters long and can accommodate many families or Dayak tribe members under one roof. *Betang* is a work of art because the process of making it is very complex and is arranged according to its main function as a place to live. *Betang* houses are arranged in a form that prioritizes togetherness in one village, and is part of the identity and culture of the Dayak tribe. *Betang* houses are filled by 50-100 doors or heads of households. Each door has one staircase whose function is to go up or down. The height of the stairs is adjusted to the height of the *Betang*, between 3-4 meters from the ground. The position of the stairs can be reversed to avoid bad things such as the evil intentions of humans, wild animals, and protect from the threat of flooding or standing water. The *batang* house also provides a special place for storage or rice barns behind the building.

4.3.7 *Pongaretn*

“Long ago, the ancestors of the Dayak people did the same. Always put everything, food and drink, including valuables, on the Pongaretn, which is considered the home of the ancestors” (Putra & Gumelar, 2014: 155)

Pongaretn is a public cemetery that has been abandoned or no longer used for the Dayak people. Based on the quote above, it is found that *Pongaretn* is classified as a work of art because it is the idea of Dayak people who make *Pongaretn* a very guarded place. *Pongaretn* is used by the Dayak people to make visits and give various valuables, food or anything they have to appreciate the existence of ancestors or ancestors.

4.3.8 *Puaka*

Puaka is a form of work in the form of something, object, or valuable relic belonging to the entire community in a common village that must be guarded and maintained. *Puaka* is also said to be a tool in which the *babae* spirit is believed to reside. The following quote explains the work in the form of *Puaka* as something to be guarded.

“Babae must be preserved, even when they are no longer human. Babae that are preserved become a shared Puaka, ready to protect children, grandchildren and great-grandchildren whenever and wherever needed.” (Putra & Gumelar, 2014: 156)

Babae are powerful ancestral spirits who are willing to assist the troops in the implementation of the *Ngayau* tradition. *Babae* needs to be nurtured and the form of nurturing *babae* is to become *Puaka* simultaneously, meaning that in the object called *Puaka*, the ancestral spirit called *babae* will be obtained. Its main function is to protect children, grandchildren and great-grandchildren whenever and wherever needed.

4.3.9 *Pantak*

“Poromuan is just like other Dayak villages. The artifacts, form and style of the village are the same. Both believe that the natural world has magical powers. Magical power is also found in every object, including trees and statues. Therefore, every time you enter a village, there is always a sign. There is a gate, a fence, stairs up/down, and a Pantak” (Putra & Gumelar, 2014: 181)

Pantak is a work of art because it is a form of art in the form of a statue. Based on the quote above, it is stated that in a village called Poromuan, *Pantak* is found at every entrance to the village. *Pantak* is the form of ancestors symbolized by carved statues. The *Pantak* statue is formed according to the reflection of the spirit that is in it.

4.3.10 Torokot

"One basket usually contains 5-7 torokot (wicker made of rattan as a rice container). The weight of one basket is about 30 kg for women and children, while the weight of an adult man's basket is 50 kg" (Putra & Gumelar 2014: 239)

Torokot is a work made of woven rattan. The quote above states that torokot is a work of man in the form of wicker made of rattan to function as a rice container. The weight of one basket is about 30 kg for women and children's baskets, while the weight of an adult man's basket is 50 kg. Torokot is a container almost the same as a basket. Torokot is a human work because the manufacturing process is woven using rattan and created according to the ability of human art.

4.3.11 Soruwokng

"Begumban Berderai Darat also wears a farmer's hat as protection from the scorching sun which is also called Soruwokng" (Putra & Gumelar 2014: 241)

Soruwokng is a traditional round hat typical of the Dayak tribe. *Soruwokng* is usually used to protect from the heat of the sun. *Soruwokng* is usually used during the rice harvest in the fields. The quote above describes a character named Begumban Berderai Darat who is using the hat to protect himself from the sun.

4.3.12 Jurokng

"Your youngest sister is sick."

Everyone bowed in understanding.

"For this reason, you must set up a Jurokng."

Everyone present did not understand.

"When the Jurokng is finished, we will go inside." said Sabung Mangulur.

"After we enter the Jurokng, you must immediately close it tightly. It will only be opened after seven days, on the eighth day" (Putra & Gumelar 2014: 260)

Based on the quote above, it can be said that *Jurokng* is a rice storage barn. *Jurokng* includes the work of the Dayak community because it is built in the form of a room with a size that matches the amount of rice owned. In the novel excerpt above, it is told that the origin of rice starts from the two parents who are not willing to see one of their children not getting *pasi* to make ends meet, so both of them incarnate into *Jurokng* and turn into *pasi* seeds that are ready to be planted to protect their children.

5 Conclusion

This research identifies the representation of the *Ngayau* tradition originating from the Dayak tribe. The representation of *Ngayau* tradition reflected in the novel *Ngayau* by R. Masri Sareb Putra and M.S. Gumelar is reflected in the form of ideas, activities, and works. The representation of ideas can be seen from the argument of the *Macatn Gaikng* character who conveyed the tactics of implementing the *Ngayau* tradition, the *Lansau* character conveyed the attitude that a warrior should have, namely not to disturb public places and places of worship, and the idea of the *Kek Longa* character who proved himself that the implementation of the *Ngayau* tradition must involve the spirits of ancestors or ancestors who have the power to fight. The representation of the activity form of the *Ngayau* tradition is reflected in all the actions that the data obtained results in a systematic sequence

of the implementation of the *Ngayau* tradition, starting with reconnaissance, planning attacks, preparing troops, circulating red bowls, carrying out the *Ngayau* tradition, to establishing *Betang* and celebrating *Gawai*.

Future research is recommended to examine other representations of Dayak traditions that are very interesting. Future research could also broaden the focus by analysing interesting novels with relevant historical settings. This can help provide a broader perspective on other traditions using a literary anthropology approach.

Disclosure Statement

There is no conflict of interest.

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