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Pendefinisian Kembali  
Peradaban Islam pada Era  
Kehidupan Normal Baru

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# BUILDING A BRIDGE OF PEACE: INTERCULTURAL RELATIONS BETWEEN BANJARESE AND MA'ANYAN DAYAK

UIN SUNAN KALIJAGA ONLINE SEMINAR

BY **KATHARINA DIKE SOVIA LUCI**

4 AUGUST 2021

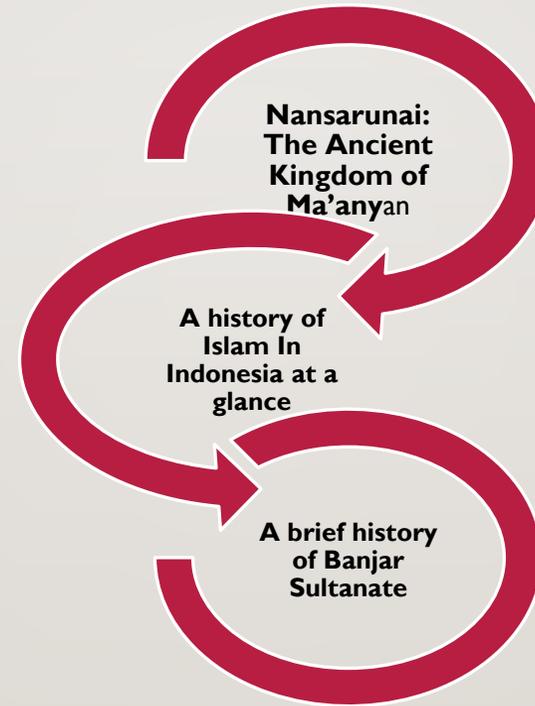
# STRUCTURE OF PRESENTATION

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1. Introduction
2. Theoretical Framework
3. Discussion
4. Weaving Oral tradition and English Literature in The New Normal Life
5. Conclusion and Suggestion

# INTRODUCTION

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# NANSARUNAI: THE ANCIENT KINGDOM OF MA'ANYAN

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- Nansarunai as one of the oldest kingdoms in Indonesia, the existence of Nansarunai stood long before the inclusion of Hindu-Buddhist influences (Luci, Sayuti, and Madya (2020)).
- The Kingdom of Nansarunai was a bustling port city, rich, and at the same time as a city of culture. As a port city, Nansarunai was on the edge of a large river, where everyday foreign ships always lean to buy a forest, agriculture, and plantation products.
- The kingdom of Nansarunai is being such an affluent society, never wanting or needing anything people often come, legally or not in search of a better life or to conquer it even if it means waging war.

# A HISTORY OF ISLAM IN INDONESIA AT A GLANCE

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- Islam originating from the Middle East has spread throughout the world, since the fifth century (Allman, 2015).
- The initial opinion said that Islam came to the Malay-Indonesian world directly from Arabia around the eighth and ninth centuries.
- Links between Muslims in the Malay-Indonesian world and the Middle East have existed since the earliest times of Islam in the archipelago, around the eleventh and twelfth centuries, Muslim merchants from Arabia, Persia and the Indian subcontinent frequented the harbour cities of the archipelago, where they engaged not only in trade but also in the transmission of Islam to the native population (Azra, 2004).

# A BRIEF HISTORY OF BANJAR SULTANATE

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- The Banjar Sultanate was founded between the **sixteenth** to **the twentieth** centuries, more precisely from 1520 to 1905.
- The King of the Nagara Daha, Raden Sukarama, wills the throne of the kingdom to his grandson, **Raden Samudera**. However, Raden Sukarama's son, Prince Tumenggung, seized the throne forcing Raden Samudera to flee and hide in the lower reaches of the Barito River because his life was in danger.
- To reclaim his throne, Raden Samudera asked the Kingdom of **Demak** for help. The Sultan of Demak agreed to the request, provided that Raden Samudera and his followers must embrace Islam. After agreeing, the attack was carried out and Raden Samudera succeeded in reclaiming his throne. In 1526, Raden Samudera transferred the people of Negara Daha to Kuin, Banjarmasin, as the center of government and established himself as the ruler of the Banjar Sultanate with the title **Sultan Suriansyah** (Binuko, 2017).
- **The meeting between civilizations can cause many issues. Question: how is the story of the encounter of Islamic civilization with indigenous civilizations, especially in Kalimantan? This presentation reveals and answers that question. The implications can be drawn to the new normal life.**

# MATERIAL OBJECT: ORAL TRADITION

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- **What is Oral Tradition?**

\* Oral traditions are documents of the present, because they are told in the present. Yet they also embody a message from the past, so they are expressions of the past at the same time. They are the representation of the past in the present (*Vansina, 1985*).

\* **The scope of oral traditions and expressions:** the variety of verbal expressions such as myths, legends, tales, proverbs, riddles, nursery rhymes, poems, epic songs, charms, chants, dramatic performances, prayers, songs, and so forth (*UNESCO, 2003*)

- *Tanuhui* Oral tradition of Ma'anyan Dayak : **Nansarunai Tanuhui and Putri Mayang Tanuhui**

- **Why is oral tradition?**

Because oral tradition is a cultural production of a society which is often understood as a record of human activity.

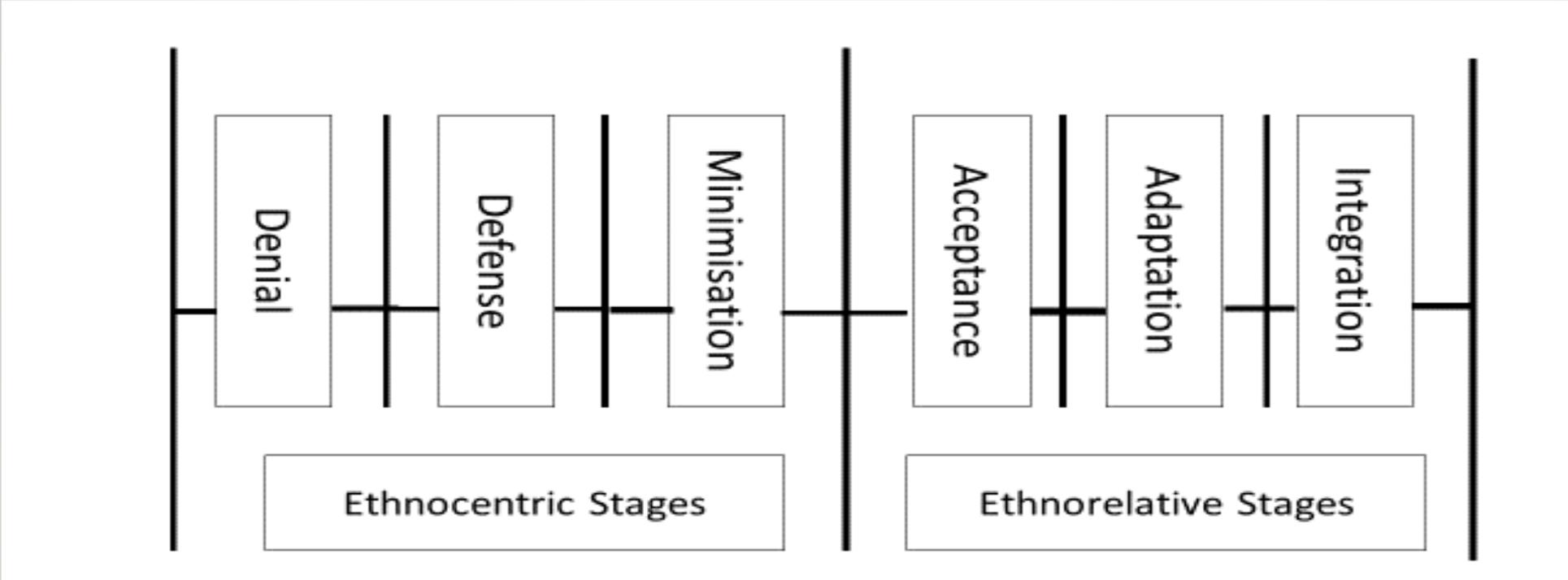
# SOME TERMS RELATED TO ORAL TRADITION

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- Oral tradition (Ong, 2002)
  - **Primary Orality**: the orality of cultures untouched by literacy/any knowledge of writing or print
  - **Secondary Orality** : the orality in present-day high-technology culture, in which a new orality is sustained by telephone, radio, television, and other electronic devices that depend for their existence and functioning on writing and print.
- Kinds of Oral Tradition based on Finnegan's typology (1992 & 2012)
  - Prose
  - Poetry
  - Performance/Drama
  - Special Forms

# THEORETICAL FRAMEWORK

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The Developmental Model of Intercultural Sensitivity  
(Bennett *et al.* 1999).

# DEVELOPMENTAL MODEL OF INTERCULTURAL SENSITIVITY (DMIS)

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- The most developed model of intercultural acquisition is Bennett, Bennett and Allen's (1999) Developmental Model of Intercultural Sensitivity (DMIS) that provides a basis for understanding the development of intercultural competence.
- The model is made up of two broad sets of stages: **ethnocentrism** and **ethnorelativism**.
- Ethnocentrism is a disposition to view one's own cultural viewpoint as central to reality.
- Ethnorelativism is the conscious recognition that all behaviour exists within a cultural framework, including one's own.

# THE THREE STAGES OF ETHNOCENTRISM ARE: DENIAL, DEFENCE AND MINIMIZATION

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## Denial

People have not yet developed a conceptual category of cultural difference.

## Defense

People have gained some ability to notice cultural differences as the result of some form of exposure to other languages and/or cultures.

## Minimization

The problems confronted in the defence stage are resolved by assuming a basic similarity among all human beings either in terms of a physical universalism or a transcendent universalism

## THE THREE STAGES OF ETHNORELATIVISM ARE: ACCEPTANCE, ADAPTATION AND INTEGRATION.

### Acceptance

- People develop an understanding of their own cultural context and so can accept the existence of different cultural contexts.

### Adaptation

- People are able to shift their cultural frame of reference and consciously adopt perspectives of other cultural groups.

### Integration

- at the final stage of development, people extend their ability to perceive events in a cultural context to their perceptions of their own identity

# DISCUSSIONS:

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**Method: Fieldwork**

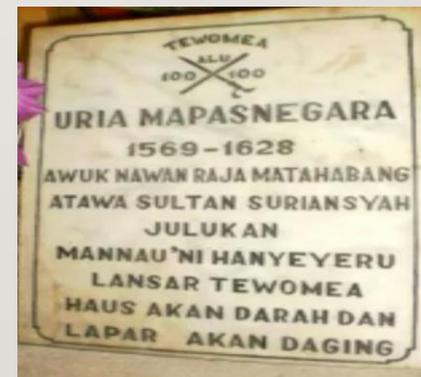
**NANSARUNAI TEXT.docx**

**Ethnocentric stages**



**PUTRI MAYANG TEXT.docx**

**Ethnorelative stages**



# ETHNOCENTRIC STAGES: MA'ANYAN VS JAVANESE

## ETNORELATIVE STAGES: MA'ANYAN VS BANJAR SULTANATE

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### Ethnocentric Stages: Nansarunai *Tanuhui*



The stages of *denial* and *defense*: refusal of foreigner/intruder

The stage of *minimisation*: the intruder did a negotiation, and it worked

In Nansarunai's story, the intercultural interaction cannot continue to the second stage. This intercultural relationship ended very tragically because it was a serious violation of the *adat* customary law.

### Ethnorelative Stages: Putri Mayang *Tanuhui*



The stage of *acceptance*: the Ma'anyans accepted the presence of an outside ethnicity, namely the Banjar ethnic group.

The stage of *adaptation*: Uria Mapas accepted Princess Mayang as his younger sister and ruled the society together

The stage of *integration*: It is said that the Ma'anyan Dayak people love Putri Mayang.

## THE EXAMPLE OF THE *DENIAL* ATTITUDE IN THE FOLLOWING TEXT OF *NANSARUNAI* ORAL TRADITION

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*Ime kisah katampalau amah Jarang tulak ngarasa tapian ru palus lepuh mandrus. Dami hanye ninung ewah kusay hene anak gunung hang iring pampang, bulu hanye ninung ma tapian bulu kahaba wila wulu amau. Kunu ni hiye sa ulun mandrus muneng hang tapian ku iti, hampe sa ewah kusay haut hene anak gunung.*

*Dam! Wungun ni, sedang Samuning Batu hawi ma sumur yiru lepuh mandrus, amah Jarang bulu kaluar. Hanye sangit ngunu ka'i munu' matei hi Samuning Batu daya ngalat mandrus hang tapian ni. (Original transcription in Ma'anyan).*

At last, it was unusual amah Jarang went to the spring intending to bathe. When he saw the remain of natural hair shampoo that had built up in the bath. Then he also found a very long hair there and wondered who had used his bathing place leaving all these remnants of natural hair shampoo.

Amah Jarang was so curious, he hid waiting hoping to see who would come. Then Samuning Batu arrived at the spring to bathe and amah Jarang quickly came out of hiding. He was furious and thought of killing Samuning Batu because she dared to bathe in his spring. (English Translation)

## THE EXCERPT OF **INTEGRATION** STAGE IN THE PUTRI MAYANG TANUHUI

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*Dami Putri Mayang matei, watang tenga ni naenei bakuliling ma katuluh kawan tumpuk Ma'anyan sa suah nakia ni salawah hanye weludaya hanye ru nasinta ulun hang katuluh tumpuk Ma'anyan. Udi hiye hanye napasari hang Sangarasi. (Original transcription in Ma'anyan).*

When Princess Mayang died, her body was carried around the entire Ma'anyan villages that she had previously visited as a last tribute. This was done because she was loved by people throughout Ma'anyan villages. After that, she was buried in Sangarasi

*Udi tanan Putri Mayang matei Uria Mapas welum raerai ngaan narangan, nye nampalus negei tumpuk Sangarasi hampe hanye matei. Yau kawan ulun matueh sadi, sabujurni Uria Mapas ri ngaan matei biasa, kude hanye matei gaib, yeru isamawai baya tenga ni. Hanye jari panjaga tumpuk Sangarasi, bulu iyuh naherau amun naan kahanangen hang wuang tumpuk Sangarasi.*

- After Putri Mayang died, Uria Mapas lived alone and not married, continuing to lead Sangarasi until he died. The old man said, actually Uria Mapas did not die normally, but he was *moksa*, disappeared with his body, became a guardian of the village of Sangarasi; he could be called back if there was anxiety in Sangarasi.
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## FROM THE TWO *TANUHUIS* ORAL TRADITION, WE CAN CONCLUDE THAT

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- The text above shows vividly that Putri Mayang - who comes from the Banjar Sultanate - is truly accepted and loved by the entire Ma'anyan Dayak society
- In these two *tanuhuis*, there are **patterns or motives** that we quickly and easily recognize, namely the "**taboo**" and "**taboo violation**" motives.
- In a continuum, it is clear that the Developmental Model of Intercultural Sensitivity (DMIS), starting from the **Ethnocentric** Stages (in the Nansarunai story which shows the processes of **denial, defense, and minimisation**) to the **Ethnorelative** stages (in the Putri Mayang *tanuhui*, which goes through a process of **acceptance, adaptation, and integration**).
- These two *tanuhuis* show that culturally the Ma'anyan Dayak ethnicity is now open to accepting and living together with other ethnicities in an integrative society. The values of openness, friendship, and living in peace with other ethnicities are a long lesson learned from an uneasy historical process.

TABLE. TABOO AND VIOLATIONS

No	Violators of Taboo	Intercultural Relations Stages	Result
1	Samuning Batu – Raden Anyan	Ethnocentric Stages (Javanese –Ma’anyan ethnic groups)	The fall of Nansarunai Kingdom
2	a) Ratu Intan – Uria Rinyan b) Putri Mayang – Uria Mapas	Ethnorelative Stages ( Banjar– Ma’anyan ethnic groups)	The rise of Nansarunai Kingdom

# THE EXAMPLE OF ORAL TRADITION: SPECIAL FORM/MANTRA

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# MANTRA OF PERKASIH

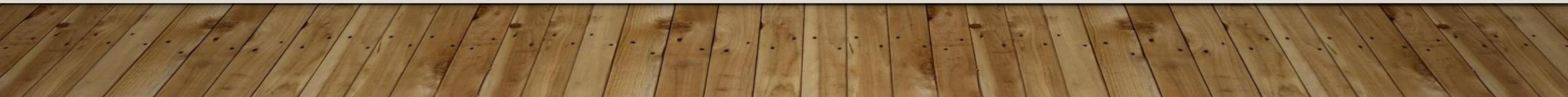


## To redefine the life from the old normal to the new normal

THE OLD NORMAL	People gathering	Social distancing	Decreasing level of social relations
	WFO	WFH	Empty offices, schools, and any public places
	Travelling	Stay home	Decreasing economic, social, and cultural activities
	Take health matters for granted	Applying Health Protocol	Decreasing life comfort
	Face-to-face interaction	ICT-Based interaction	Lost of warm interaction
			THE NEW NORMAL

**Is there any positive impact of the COVID-19 pandemic, especially on oral tradition study?**

**To be able to answer this question, we have to know what is the stages of the study of oral tradition in the new normal life**



# INDONESIAN GOVERNMENT REGULATION

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## THE KEY WORDS:

**PRESERVING  
DEVELOPING  
PROMOTING**

O Indonesian Government Regulation No. 5 Year 2017 states that every citizen including student has the right to preserve, develop dan promote the culture in Indonesia.

# THREE PROCEDURAL STAGES OF WORK

**Preservation**

- **Documentation**
- **Transcription**
- **Translation**

**Development**

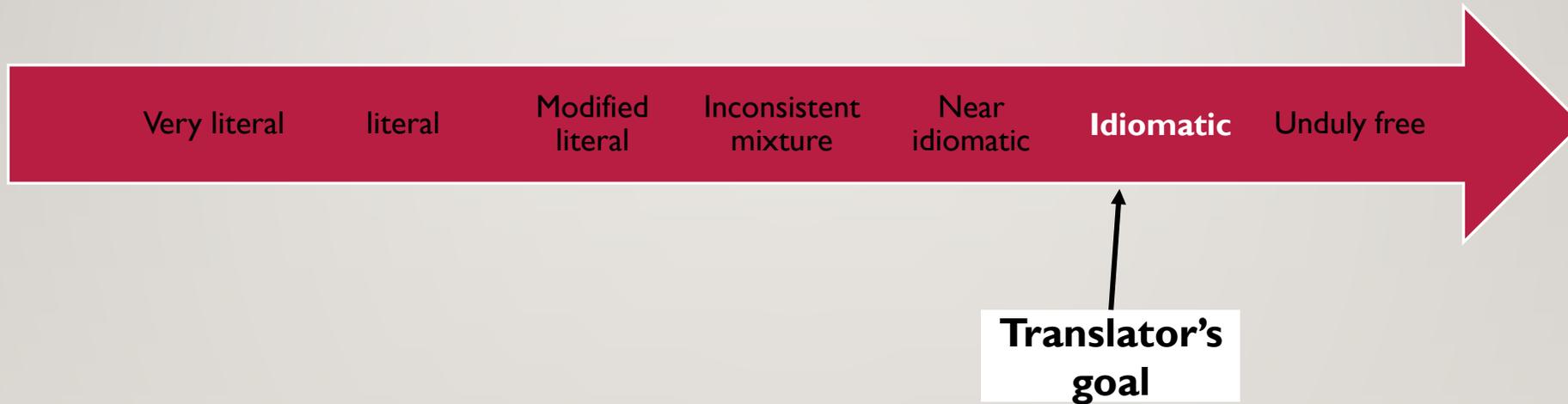
- **Oral tradition study**

**Promotion**

- **Write to the world**

# KINDS OF TRANSLATIONS (LARSON, 1984)

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# MEANING-BASED TRANSLATIONS

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- Meaning-based translations make every effort to communicate the meaning of the source language text in the natural forms of the receptor language. Such translations are called idiomatic translations.

# CONCLUSION AND SUGGESTION

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- Conclusions

1. In this study, oral tradition is a cultural production of the indigenous people of Kalimantan which contains their views on life and is also a collective memory.
2. Why it is important to understand civilization through oral tradition. The reason is because oral tradition is a cultural production of Ma'anyan which indicates that *adab* of Islam is already very pervasive, as can be seen in the Ma'anyan's mantras that use Arabic.
3. Promoting good and decent of *adab* or Islamic civilization values to the world
4. Digging deep oral tradition as a local wisdom of Indonesia
5. Promoting: Write to the world

# DUE TO THE NEW NORMAL LIFE

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Suggestions:

- Research is directed to secondary orality.
- Object of study: secondary data (sourced from live streaming of performance, cassettes, CDs, FB, IG, Youtube, etc.)
- Methodological mechanisms: maximizing technological tools

# THANK YOU

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**Our ability to reach  
unity in diversity will  
be the beauty and the  
test of our civilization**

**(Mahatma Gandhi)**

