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**THE FORMATION OF ISLAM, DAYAK, BANJAR, AND BAKUMPAI IDENTITY
MAINTAINING IN BUNTOK, CENTRAL KALIMANTAN INDONESIA**

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HIGHLIGHTS

- Religion makes the Bakumpai people have the same identity as the Banjar people.

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ABSTRACT

Religion and culture are essential ingredients in the formation of ethnic identities. When the dynamics of ethnicity move smoothly, religion and culture are used as materials to identify oneself and other groups; as the same or different groups. This article intends to look at how the identity of the Bakumpai people and how the Islamic flowery included in the construction of the group's identity. Data obtained from field research on the Bakumpai people in Buntok, South Barito, Central Kalimantan, some time ago. Through interviews with several sources and field observations. This study concludes that elements of Islam and culture are essential ingredients in maintaining Bakumpai's identity. Islam and culture make Bakumpai different from the Dayak (Ngaju) and Banjar people especially the Ngaju, while culture and language are used to identify similarities between them. On the other hand, religion makes the Bakumpai people have the same identity as the Banjar people. Culture, and language is the variable makes their identity different.

Keyword : The formation of Islam, Dayak, Banjar, Bakumpai Identity maintaining, Buntok, Central Kalimantan,

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A. INTRODUCTION

The identity of a group often becomes important in a plural society. Awareness of differences sometimes arises from small and trivial things, and instead it becomes something big and important. Identity becomes important to separate a group from other groups, or vice versa to include one group in another group. (Baharuddin, 2001). Therefore, the identity of a group should not be seen as something frozen and rigid. In fact, the situation is always changing, and not frozen or rigid as some people imagine. Identity can change according to the pragmatic choices of people inside and outside the group. Experts agree that identity is fluid, it can change based on pragmatic considerations by the elements involved in it (Mesthrie, 2001; Baharuddin, 2001; Yusriadi, 2006). In fact, often the change in choice of the use of identity makes half the community unclear in the views of others. In addition to its liquid nature, that identity is also formed from various materials. Culture and religion are one of the materials that are often used in that construction. (Yusriadi, 2014). Technical and practical considerations remain a consideration of how to stir the ingredients into the best dough.

This article intends to look at how the identity of the Bakumpai people in South Barito, Central Kalimantan, and how the flower of Islam is included in the construction of the group's identity. This choice was made based on the consideration that the initial information indicates that Bakumpai people have an identity that is "unclear" and "dilemmatic" or at least confusing for some circles. Nasrullah (2009), Syadzali (2009).

A number of authors have conducted research and publications on Bakumpai. From this research, we can see a description of the identity of this community. Due to their different approaches and sources, make seemingly different conclusions. So that some people say the profile of Bakumpai's identity is confusing.

Hidayah (1997: 34) mentions the Bakumpai population of around 15,000 people. Whereas Nasir (2006) mentions that there were 41,609 people. They spread in various regions in Central Kalimantan, South Kalimantan and East Kalimantan. (Bakar, et al, 2011) However, in general,

Bakumpai people are concentrated in the Barito River region, around Marabahan. The Bakumpai people in South Barito are Muslim. Contact with Islam expressed in the writings of Yusliani Noor (Noor, 2017).

Syazali (2006) acknowledged the chaotic identity of Bakumpai. When writing about the contact between Bakumpai and Islam, he introduced the term Dayak Islam for Bakumpai. Mentayani, I. (2008) who examined the state of architecture in Marabahan, South Kalimantan, showed that Banjar and Bakumpai had a very clear relationship, seen from the physical similarities of architecture and historical share. He explicitly distinguished Bakumpai and Banjar. He uses the term Dayak to Bakumpai.

Meanwhile, a special researcher for the Bakumpai ethnic group, Setia Budhi wrote at least three publications on Bakumpai. (Budhi, S, 2017, 2018, 2020). These writings highlight the construction of Bakumpai's identity. He wrote that this community has intersections with Ngaju and Malay. Ngaju as a major group in southeast Kalimantan, to which Bakumpai was a part of, has indeed been mentioned in other publications. However, what is interesting here is that Bakumpai has a slice with Malay which is something new in this paper. As is well known, in various previous writings, the term Malay is not well known or unfamiliar than Banjar. (See Syazali, 2006; Nasrullah, 2009; Bakar, et al, 2011). This article will add to the discussion about Bakumpai. At least from the perspective of cultural identity in another perspective.

B. METHODS

The main question of this research is how is the cultural identity of the Bakumpai people in South Barito, Central Kalimantan? What are the identifying characteristics for this group? Where is the position of religion (Islam) in the construction of Bakumpai's identity? This study aims to get a frame of the cultural identity of Bakumpai people. In more detail this research explore what aspects of culture are considered important and identical to the Bakumpai community, and how the colors of Islam emerge in that aspect.

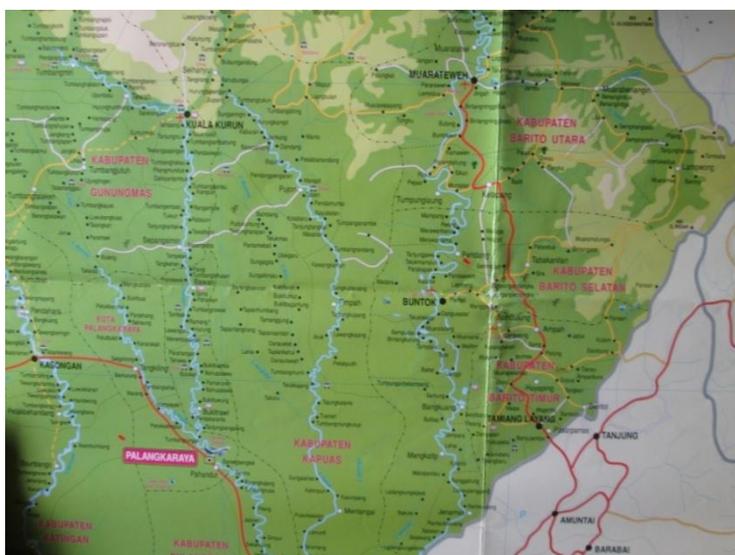
This research is a field research carried out in the Barito river basin. Barito River is mentioned by almost all writings as the main area of Bakumpai people. The river flows from the interior of the island of Borneo to the Java Sea, crossing two provinces, namely the province of Central Kalimantan in the upper reaches, and the province of South Kalimantan in the lower reaches. The research point was centered in Buntok, South Barito District, Central Kalimantan. Buntok is a major residential area of Bakumpai people and is an important place along the Barito river. Other Bakumpai areas will also be observed to see a comparison with Bakumpai people in the observed area. This additional observation is also expected to be able to complete the required data. To collect research data conducted by interview. Interviews were conducted with resource persons consisting of community leaders, traditional leaders and ceremonial leaders among Bakumpai people. In addition, figures from other communities (besides Bakumpai people) who interacted with Bakumpai people were also interviewed. In total 19 people were interviewed. Interviews were conducted in depth about Bakumpai culture and informants' views on that culture. There was also an interview with someone who was interviewed repeatedly. Interviews like this are expected to be able to dig as deep as possible information and add information that is still considered unclear.

To complete the research data, observations were also carried out in Bakumpai village, namely Kampung Baru ', South Barito. Observations were made to see the condition of the Bakumpai community, specifically how their social life. Literature study was also conducted to obtain an overview of previous writings about the community in Central Kalimantan, writings on Dayak, about Dayak Bakumpai, and other communities. This study is intended to see where the position of the Bakumpai people in the Dayak context in Central Kalimantan, as well as obtain a picture of their cultural characteristics that have been recognized by previous writers, so that deepening can be done. The data that has been obtained is then grouped based on research needs, then interpreted, narrated and drawn conclusions.

To ensure the validity of the data obtained in this study, researchers conducted data triangulation by comparing the statement of an informant with other informants, or by comparing the statement of informants with daily community activities.

C. RESULT AND DISCUSSION

South Barito is an administrative area in Central Kalimantan. This area is located in the middle of the Barito River, extending from the boundaries of the districts of East Barito, North Barito, Kapuas and the Hulu Sungai Selatan district in South Kalimantan. This area is located at 1'20 'North Latitude, -2' 35 'South Latitude and 114'-115' East Longitude. South Barito is bordered by North Barito Regency in the North, bordered by East Barito in the East, with Kapuas Regency in the West, and in the South by the North Hulu Sungai Regency, South Kalimantan. This area consists of six sub-districts, namely: Jenamas Subdistrict, Dusun Hilir, Kuala Karau, Dusun Selatan, Dusun Utara and Gunung Bintang Awai. Dusun Hilir is the most extensive sub-district, which is 2,065 Km², and Jenamas Sub-district is the smallest sub-district, which is 708 Km².



That's road is an alternative to river roads. Barito River is a traditional route that connects Buntok and South Barito with the outside world, both to Palangkaraya or Banjarmasin, and to the upstream region. The process of Islamization in this region is closely related to this river. Now traffic through the river is rarely used. Residents use the river only for the transportation of natural products in the form of transportation of coal. As for transporting rubber to and from rubber factories in Baru' Village and Lake Sabar, or transporting rattan from Buntok to Banjarmasin, residents prefer using trucks. South Barito is also open because of the communication channels that can be used. Villagers can already enjoy cell phone networks. Long before that, residents could also connect them with the outside world through TV and radio. When the study was conducted several residents used Cable TV networks for their TVs. The rubber and rattan plantations sectors are the main livelihoods. There is a rubber factory in South Barito, downstream of the capital Buntok. Whereas the rattan planted around the South Barito region is packaged and then sold raw to a container in Banjarmasin.

Based on the results of the census of the 2010 Population Census (BPS, 2010), the total population of the South Barito Regency is 123,796 people, consisting of 62,977 men and 60,819 women. From the SP2010 results it still appears that the distribution of the population of South Barito Regency still rests in the Subdistrict of South Hamlet with 49,685 inhabitants or 40.13 percent, followed by Gunung Bintang Awai Subdistrict with 18,083 people or 14.59 percent and the North Hamlet District with 16,126 lives or 13.03 percent. The inhabitants of South Barito follow various religions. Some are Muslim, Protestant, Catholic, Hindu, Buddhist and Kaharingan. Islam is the majority religion. As illustrated in North Barito statistics - as in the South Barito View (2006), there are 78,968 Muslims, Protestants 26,129 people, Catholic 9,394 people, and Hindu Kaharingan 6,817 people and 17 Hindu Buddhists. In terms of ethnicity, in North Barito there are various tribes in large groups of Dayaks, Banjars.

In this Dayak group, including Bakumpai, Dusun, Maanyan, Ngaju. The following is a general explanation of the group.

Bakumpai People at a Glance

Hidayah (1997: 34) mentions the Bakumpai population of around 15,000 people. Whereas Nasir (2006) mentions that there were 41,609 people. They spread in various regions in Central Kalimantan, South Kalimantan and East Kalimantan. (Bakar, et al, 2011) However, in general, Bakumpai people are concentrated in the Barito River region, around Marabahan. The Bakumpai people in South Barito are Muslim. Contact with Islam expressed in the writings of Yusliani Noor (Noor, 2017) occurred since the 15th century.

Bakumpai people have their own language called Bakumpai. Linguistically, this language has a relationship with the Ngaju language. However, given the close relationship between Bakumpai and Banjar people, Banjar language also influenced Bakumpai language development. Their livelihoods are generally farming in the fields and partly in the tidal paddy fields, others work as craftsmen of goods from rattan and pandanus, fishing, renting boats, and others. This society now generally embraces Islam. Everyday life is almost the same as the Banjar people. So there are experts who classify the Bakumpai people in the Banjar Archais group, a group of ethnic groups heavily influenced by Banjar cultural elements.

The Identity of Bakumpai Amid several writings that express "confusion" over the Bakumpai people's identity, there are several cultural features associated with the Bakumpai people. For example, badewa (asking for gods for treatment), manyanggar lebu (cleaning the village), characteristic marriages, batuyang (upward swinging), baarak (bridging the bride), rudat (dances and wasps), typical lebaran traditions, haban treatment (disease) , chopsticks, Batajek (or batejek) (building houses), Bapapai, Batamat (Khataman Quran), Bahandep (mutual cooperation in farming) and language characteristics. (Nasir, 2006; however, not

all of the so-called Bakumpai traits are explained here. The reason is that some traits that were originally considered Bakumpai traits, according to informants in the field are Banjar and Ngaju traits. Cultures that are not believed to be typical of Bakumpai culture are not. The following article describes several cultures that are associated with Bakumpai people.

a. Badewa

Informants in the field admit that Badewa is a cultural feature of Bakumpai which was inherited from an ancient ancestor. Badewa is a medicinal activity to heal the sick, involving shamans and supernatural powers. The magical power is a 'friend' of humans who will help people afflicted by the disease. Some say that the Bakumpai community is now rarely done. Badewa is still only found in the community in the village. And even then is the final alternative after the treatment effort did not succeed in healing the sick. Meanwhile, in the Bakumpai villages in South Barito, the informant mentioned that the community no longer did Badewa. There are two things, according to the informants, that caused this culture to become extinct. First, there are no more "parents" who can carry out this conversion. How to seek treatment with 'Badewa' can only be done by certain people, namely those who have a relationship with the unseen world. Second, the Bakumpai people are now Muslim and as followers of Islam they should not believe in the power of gods to treat illness. To believe in a god-like that is shirk.

b. Manyanggar Lebu

Manyanggar Lebu and Badewa are more or less the same. Both were once considered part of the Bakumpai community, and their owners abandoned both. A little difference is, Badewa is entirely extinct, while Manyanggar Lebu is still carried out occasionally by people secretly. An exception to this is when the inauguration of the pier in Muara Teweh, which uses the sacrifice of buffalo heads as part of the tradition of manyebu cane performed in public spaces.

Manyanggar Lebu is also referred to as the culture of origin of the Bakumpai people who still remain from their old traditions. While other cultures have been 'lost' by the changing times. This tradition is related to Bakumpai people's tradition in asking for protection for their village and household from various diseases. This ceremony is held in the morning. In the past, this ceremony involved the villagers as a whole. They prepare the tools or completeness of the ceremony. After the tools were prepared the ceremony began involving the village shaman. In other communities, the ceremony is like almsgiving or rejecting village reinforcements. At this event, there was a masked figure as a symbol. Later, the masked person walked on the village road.

c. Marriage

The implementation of marriage in general in the Bakumpai community is the same as the general community. The equation occurs because of two aspects, first the Islamic religious aspects and second, the socio-economic aspects of marriage. In the first aspect, marriage implementation follows things that are regulated in religion. This rule applies generally to all adherents of Islam, including Bakumpai people. The general rule is the bride, guardian, judge and marriage contract. All of these conditions must be fulfilled in the marriage. In the second aspect, socio-economic, marriage involves the bride and groom, the bride's family, invitations and renting of marriage tools. At the wedding feast the bride is dressed, paraded and witnessed by the family and invitation, then seated on the aisle. The equipment needed to carry out this activity includes bridal clothes and wedding dresses rented by the bridal clothes renter. Also, the family prepares food for the invitees. The food provided is in the form of snacks in cakes and rice and side dishes made together with the bride's family. For well-off families, food for these invitations is made by catering services. The bride and groom simply pay the price required per package service. Because of this, there was an informant who said, as far as he could see now, during the wedding party between Bakumpai people and

other communities (Banjar), it was almost indistinguishable. The problem is, bridal wear, wedding and food, more or less the same. A slight difference can be seen at the Bakumpai wedding with non-Muslim Dayaks. In the Bakumpai party, guests and officials there wear Islamic clothing: men wear batik and skullcap, while women wear a veil. Christian greeters do not wear these clothes. In addition to this, in the delivery process, which is brought when applying, the usual item is a ring, a sign as a binder. If there is a cancellation in this engagement period, the goods that have been brought become women's property. While the items carried at the time of the wedding are clothes, household items, and jewelry. Also brought on that occasion, banana saplings, coconut saplings, brown sugar, the Koran, a container, prayer tools, bamban --types of plants, cengkarok (cingkaruk), rice, yellow rice, wood, eggs, complete suits, women's cosmetics, a set of bed. For the purposes of offerings for heavenly people also provided water, coffee water, young coconut, rice will consist of yellow rice, white rice, black fat rice, chicken eggs, and white cole [food from rice flour].

d. Batuyang

Batuyang is the same as ba'ayun in Banjar. (Burn et al. 2011). Batuyang is a Bakumpai traditional procession that is still sustainable to this day. This event was held for toddlers and children as a tradition that must be implemented. If not carried out then the child will be disturbed by spirits or datu. However, the stone tradition is not done by all Bakumpai people. Those who carry out this tradition are only those who have long-standing stone ancestry. For stone purposes, a swing made of yellow and white cloth that has been painted or drawn with a certain picture, a ladder for children to get into the swing from sugar cane. Other accessories include piduduk (a grain of rice with the same weight as a child's weight, coconut and yarn), and parapin (a kind of offering). The child is lifted to set foot on the steps of sugar cane and then put in a swing. When this procession was read prayers. This picture is the same as the data obtained in the field.

Batuyang is a swinging activity for a newborn child. Sometimes stone time is 7 days after birth. Even if stones are not used, freshwater flour is used for children aged 7 days. Field information also mentions that in this rock there is a haircut. At the time of the haircut, someone reads a prayer. Readers of prayer are among the clerics. They recited congratulations.

e. Baarak

Baarak is a common activity carried out by Dayak Bakumpai in Barito. Baarak is the process of sending the bridegroom to the bride's house accompanied by a tambourine tambourine (tarbang) and a special dance ba'arak. The procession was attended by many people, both children, young and old. They have their respective duties as tambourine beaters, poet readers and dancers. The groom and the escort walk behind the lively entourage. At most, once are poet readers and tambourines. The verses that are delivered are containing blessings, praise to the apostles, tahlil and certain prayers. Arriving at the group of women they were greeted with a sprinkling of yellow rice and blessings. Then both are paired in the seats that have been provided. Abu Bakar et al implicitly stated that baarak also exists in the Banjar community. (Bakar, et al., 2011). Data obtained in the field shows that baarak culture is indeed found in South Barito. Baarak means the activities organized by the bride's family to accompany the bridegroom to the bride's house. Bride parade activities carried.

Figure 1
Rudat Umbrella (Photo of Yusriadi)



Tarbang used in rudat dances is Marabahan's tarbang. According to sources, buying tarbangs in other places is not suitable. This is because the skin used is cowhide. In addition, the wood materials used and how to install leather on wood are not as good as those crafters from Marabahan. There are 11 tools used, namely tarbang, rampak, rawis and bass. The poems used in this rudat in general are poems from Asyraful Anam. But there are also poems that were created by themselves from Bakumpai. Here is an example of a rudat poem in Bakumpai which is usually sung by Syaiful during a wedding.

Syair Rudat

*Anak urang... simangki mangki
Mangki mandoy (**manduy**) di sumur
Tokep (**tukep**) kali
Anak hulu...
Hatue bawi ... hatue bawi...
Panjang umur ... murah razeki (**razaki**)*

(The summary of the contents of this poem is the hope that the bride will have children and all fortune will be reduced) Nowadays, rudat and other entertainment have become a part of marriage. Because every bride will be boking. This opportunity is also used by the players to train themselves. In addition, missiles are also displayed on public holidays and welcoming officials. In South Barito there are actually 5 groups of missiles. A large and growing group to this day is the Buang Nura group founded in 1994. There were 50 permanent members. While when it was formed up to now there were 284. This group was invited to Palanglara when the National MTQ was held there. The dance that is performed now is recognized as being collaborated, because it is seen on TV and in songs. New dance is needed to add variety to the rudat offering. However, researchers cannot explore which parts are obtained from which TV and which songs. The rudat group was developed because for activists, this activity is a way to

develop an interest in the arts, as well as to encourage young people to learn the Koran. Because when they are singing the contents of the song, they must be able to read Arabic. In addition this art is also a guardian of the identity of the Bakumpai people.

Establishment and Maintenance of Bakumpai Identity

Discussing Bakumpai's cultural identity, as alluded to in the section above, we note two things. First, the Bakumpai cultural identity mentioned earlier is an old identity that is inherent to the Bakumpai people, as a form of inheritance or inheritance from the ancestors. The old cultural forms are recorded in childhood memories, both they see firsthand and they hear the story from their parents. At present, some of these forms are rarely practiced and demonstrated by people. The social and religious dynamics that occur in the Bakumpai community make them leave a certain part of the culture that is actually considered important. Their contact with Islam over the centuries has changed many things in their lives. Cultural 'interests' as Bakumpai's identity, so far have been partially not preserved anymore because there is a conflict of trust. The old form of culture that smelled of shirk made the Bakumpai people who had converted to Islam leave it. Bakumpai people leave their identity, while others still remember it. For this first example, we look at the godly identity and violate the dust. Both of these cultures are considered Bakumpai traits inherited from tradition. But, then, it turns out that this form of culture no longer lives in society. Although bedewa and breaking lebu are no longer maintained in the daily practice of Bakumpai people, however, this characteristic has not disappeared from people's memories of Bakumpai. Second, we see a new culture developed in the Bakumpai community. Rudat for example, although in fact this tradition is also found in other communities - for example in Tasik Malaya there is an Acrobat Rudat which is considered pesantren art, and in Sambas there is Raddat which is considered an

old Malay dance, however, Rudat in Bakumpai society is rather distinctive. The specificity of Bakumpai lies in the procession and lyric lyrics used. The poetry they use is partly in the Bakumpai language. This use makes Rudat seem to be truly Bakumpai, because in reality Bakumpai language is different from Banjar language, and Bakumpai language is indeed easily recognizable. This makes Rudat can easily be used as a sign of Bakumpai's cultural identity by outsiders.

At this point, Rudat can become Bakumpai's cultural identity because the nature of the identity can indeed be chosen by its owner and then undergoes a process of recognition by outsiders. Identity choice meetings or agreements between the identity owner and outsiders make the identity accepted and then widely used. In addition, Rudat shows that culture is formed through the stages of an individual process - controlled by several people, and then through the group stage under the auspices of the Buang Nura Studio. Here, additions and reinforcement are done in various ways so that later slowly but surely become the property of the community. Then, in the end Rudat is considered to be owned by Bakumpai people. More than that, seeing developments that occur in the community, it is possible that rudat which is now an ethnic identity will move into regional identity. If this happens, of course some modifications will be made so that Bakumpai's characteristics can be considered as common property. This possibility occurs because at present, rudat is developed among the younger generation, in the studio and at school, regardless of the ethnicity of the child, in the South Barito region.

Maintaining "Bakumpai" between Banjar and Ngaju

As mentioned at the beginning of the article, talking about Bakumpai means talking about other people around Bakumpai. There are two important communities that surround the Bakumpai people, which influence their cultural identity. The

community is Banjar and Dayak Ngaju. Bakumpai and Banjar do not have the same origin relationship. Banjar belongs to the Malay community (Barnard, T, Ed. 2004), while Bakumpai belongs to the Ngaju community. Although their origins are different, they have a close relationship with contemporary history. Both have links in the religious side. These two communities embrace the same religion, namely Islam. The same religion in the same space makes this relationship stronger. This fact is indeed common everywhere: religion becomes glue (Yusriadi, Y. & Muttaqin, I, 2018). The social ties of the Bakumpai and Banjar people also arose because of the marriage ties. As mentioned at the outset, several sources which today are introduced and introduce themselves as Bakumpai people, apparently have a Banjar bloodline; both from the line of the father, ancestor or mother and grandmother. This group is known as Bakumpai people because they live and grow in the Bakumpai community. Therefore, in terms of hereditary origin and also physically, Bakumpai people are not typical. Bakumpai people are often only discovered after he claims that he is a Bakumpai. On the other hand Bakumpai people are often known as Banjar people because one of their lineages is Banjar people.

The meeting of social relations also affects people's views about language. As mentioned at the outset, even in some writings it is mentioned as if the languages of Bakumpai and Banjar have a relationship. This relationship between Bakumpai and Banjar may be considered a rather new past relationship and a future relationship. Because seeing what is happening today the relationship between Bakumpai - Banjar will continue to build strong. Different between Bakumpai and Banjar relations, Bakumpai and Ngaju relations are historical relationships that are broken up and farther away. Even though they live in the same social space, however, religious issues that generally differ between most members of this community, make the possibility of this relationship becoming wider. Though all the writings and information say they have a common origin. They are from the same ancestor. (Nasrullah, 2009). That similarity can still be traced from the

language side. From the list of words compiled shows so many similarities between Bakumpai and Ngaju.

Table 2
Glossary of Bakumpai – Ngaju

N o.	English	Bakumpai	Ngaju	Note
1.	Head	<i>Haquluq (takuluq)</i>	<i>Taquluq</i>	Same
2.	Hair	<i>balaw</i>	<i>Balaw</i>	Same
3.	Eye	<i>mate'</i>	<i>Mata'</i>	Same
4.	Ears	<i>Pinding</i>	<i>Pinding</i>	Same
5.	Nose	<i>hidung</i>	<i>Urung</i>	Almost the same
6.	Cheeks	<i>pipi'</i>	<i>Pipi'</i>	Same
7.	teeth	<i>kasinye' (Kasinge)</i>	<i>Kasinga'</i>	Almost the same
8.	Eyebrows	<i>bulun kaning</i>	<i>Alis</i>	Different
9.	Lips	<i>Biwih</i>	<i>Bawa', nyama'</i>	Almost the same
10.	Chin	<i>dagu'</i>	<i>Ijang</i>	Different
11.	Forehead	<i>Kening (lingkau)</i>	<i>Lingkaw</i>	Different
12.	tongue	<i>jela'</i>	<i>Jela'</i>	Same
13.	Neck	<i>Uyat</i>	<i>Uyat</i>	Same
14.	Shoulders	<i>bahan</i>	<i>Baha'</i>	Almost the same
15.	Feet	<i>pai'</i>	<i>Pai'</i>	Same
16.	Fingers	<i>hijir lenge' (higir lenge), Tunjuk</i>	<i>Lenge', tunjuk</i>	Same
17.	Hands	<i>lenge'</i>	<i>Lenge'</i>	Same
18.	Knees	<i>taquluq tut (tut)</i>	<i>Utut</i>	Same
19.	Thighs	<i>sapak</i>	<i>Sapak</i>	Same
20.	back	<i>Pipur (likur)</i>	<i>Liquir</i>	Almost the same
21.	Nails	<i>Silu'</i>	<i>Silu'</i>	Same

22.	Soles	<i>Hapaq pai'</i>	<i>Lapak pai'</i>	Almost the same
23.	Walking	<i>mananjung</i>	<i>Nanjung</i>	Same
24.	Eating	<i>Kuman</i>	<i>Kuman</i>	Same
25.	Sleeping	<i>batiruh</i>	<i>Nahangoy</i>	Different
26.	House	<i>Huma'</i>	<i>Huma'</i>	Same
27.	Window	<i>lalongkang</i>	<i>Basengo'</i>	Different
28.	room	<i>kamar</i>	<i>Kamar</i>	Same
29.	Died	<i>Matey'; malihi'</i>	<i>Matey, malihi'</i>	Same
30.	Front	<i>Muka</i>	<i>Likut</i>	different
31.	bath	<i>Mandoy</i> <i>(manduy)</i>	<i>Manduy</i>	Almost the same
32.	fire	<i>Apoy (apuy)</i>	<i>Apuy</i>	Almost the same

Source: Yusriadi (2013)

D. CONCLUSION

Bakumpai people are the name for the people who live in the South Barito region, a native of the Muslim religion. They are Bakumpai speakers. The Bakumpai people in South Barito are partly the origin of Bakumpai today. That is, they were born from mother and father, grandparents who are Bakumpai people. However, some of the Bakumpai people today are people who are Bakumpai people. Some people who are now called Bakumpai, claim their ancestors are Banjar people who came from several regions in South Kalimantan, some are descendants of Maanyans and Chinese. Thus, in terms of lineage, the identity of Bakumpai becomes less evident in the eyes of outsiders. Those who think that Bakumpai's identity is an identity that is 'the same' as the previous identity. Badewa and Manyanggar Lebu, which were previously considered a feature of Bakumpai people, are no longer maintained. Badewa activities have not been carried out for reasons of faith-shirk

reason, while the activities of manyebu cane are carried out by only a few people, and even then it is done in secret. Some people say this Badewa activity is carried out only as a last resort after all efforts to cure illness in a person medically, finding a dead end. While some people still do it in private, not in public spaces. Perhaps the exception to this arises in the inauguration of the pier at Muara Teweh, which uses buffalo heads. It is also possible that the ceremony at this pier will be the starting point for the development of the dust collector in the middle of Bakumpai people. Even though this activity was considered a characteristic of Bakumpai people, it was abandoned because it was seen as a shirk activity, which is to double the god, which is categorized as a very big sin. Bakumpai people, as Muslims, try to avoid something that leads to shirk. For this reason, outside the language characteristics, resource persons are confused when asked about the cultural identity of the Bakumpai people.

Bakumpai language is easily known because it has different lexical characteristics compared to the Banjar language. Bakumpai languages are also different compared to Ngaju or Biaju, even though they come from the same source. There are vocabulary characteristics that are only owned by Bakumpai people and there are traits that are owned by Bakumpai and Banjar people, thus making them different compared to Ngaju. In South Barito, specifically, Kampung Baru', Buntok, Bakumpai's identity was formed with Islamic colored art, namely rudat. Rudat is the art of tarbangs, dances and poetry, considered to be typical of Bakumpai, which can be distinguished from the Banjar people. This difference lies in the type of art that is not found in Banjar. This identity's formation and maintenance is done through the "Buang Nura" or "Disposing of Embarrassment" art studio. This studio works on rudat arts, jepin, etc., accommodating 200 members from this village, which they practice to develop art skills. Young people enter this studio, and they feel proud because they are skilled and appear as Bakumpai people. In the end, Bakumpai will emerge as an impressive, distinctive feature with a choice: neither Dayak nor Banjar; however, at other times, they can also appear and become part of the origin of the Dayak and Banjar elements.

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