



The huduq mask works potential as a source of learning and moral based local wisdom of Dayak bahau busang tribe

Jesita Trisnawati¹, Syakir Muharar², Eko Sugiarto³

Master of Arts Education, Universitas Negeri Semarang, Indonesia

ARTICLE INFO

Article history:

Received Jan 30, 2023

Revised Feb 7, 2023

Accepted Mar 27, 2023

Keywords:

Dayak Tribe
Huduq Mask
Local Wisdom
Source of Learning

ABSTRACT

The Huduq mask is a dance attribute used in the Huduq ritual ceremony in Ujoh Bilang Village, Long Bagun District, Mahakam Ulu Regency. This research uses descriptive analysis method, using data collection techniques; observation techniques, interview techniques, and documentation. This study aims to describe and analyze cultural values, and their potential as a source of learning and morals based on local wisdom contained in the Huduq mask dish. Topeng Huduq is a regional art that must be maintained and preserved in society, especially in the younger generation, because regional art is an asset and cultural identity of the Dayak Bahau Busang Tribe. The wisdom values contained in the Huduq mask art are religious values, cultural values, moral values, aesthetic values, togetherness values, politeness values, and social values. The Huduq mask has the potential to become a source of learning about fine arts and morals because it has unique shapes and motifs that can be used as a source of learning about fine arts, namely drawing. Training children to draw with objects that are close to the environment in which they live is related to culture, can instill a sense of love for culture in children as well as education of cultural values, and aims to teach lessons that customs need to be maintained and maintained. preserved for future generations.

This is an open access article under the [CC BY-NC](https://creativecommons.org/licenses/by-nc/4.0/) license.



Corresponding Author:

Jesita Trisnawati,
Master of Arts Education,
Universitas Negeri Semarang,
Sekaran, Kec. Gn. Pati, Kota Semarang, Jawa Tengah 50229, Indonesia
Email: Jesitatrismawati@sudents.unnes.ac.id

1. INTRODUCTION

Globalization as a special phenomenon in human civilization that continues to move in a global society and is part of the life process. The presence of information technology and communication technology has accelerated the acceleration of the globalization process that has touched all important aspects of life (Suneki, 2012).

The rapid development of technology in society can have a big impact and change in people's lives, especially the younger generation. The younger generation has greater potential to be affected by this current of globalization, because the younger generation has a more open mind to accept various updates (Nurhasanah et al., 2021).

Modernization events cause a shift in culture which is the identity of a nation. Such as shifts in dress patterns, thinking patterns, behavior and so on that affect the existence of local cultural wisdom (Jahit, 2011). The flow of globalization certainly has negative and positive impacts on the existence of traditional arts. The negative impact on the existence of traditional art is that traditional art at its time was victorious, but along with the swift currents of globalization and modernization, the existence of traditional art is slowly being threatened. The existence of

traditional arts is starting to be displaced by new arts which are not necessarily in accordance with the national culture (Prawitasari, 2021).

Humans and culture are two things that cannot be separated, and both can shape life. Humans gather to become a socio-cultural unit and become a community in a certain area. A society is able to produce, create, grow, and develop culture. There is no human being without culture; on the contrary, there is no culture without people. There is no society without culture; there is no culture without society. Therefore, culture is a human creation in society to regulate life (Maran, 2007).

Basically culture is something that can be passed on to the next generation. This is in order to preserve the values contained therein (Sari et al., 2021). Humans as cultural beings create and use culture as a symbolic system owned by their community groups.

In this study, the authors would like to discuss one of the unique traditions of the Dayak Bahau Busang tribe, namely the Hudoq Mask which is located in Mahakam Ulu Regency, East Kalimantan. Given that the flow of application is able to erode the existence of local wisdom and the younger generation who are increasingly forgetting the values of local wisdom. The author is interested in studying the potential of Topeng Hudoq's work as a source of learning art and morals based on the wisdom of the local Dayak Bahau Busang tribe and the educational values in it.

Hudoq is a mask dance typical of the Dayak Bahau tribe. This mask is a form of embodiment of the spirits of Hunyang Calm who were sent by Ine Aya, the ruler of Apo Lagaan (heaven) to come to earth to answer the prayers of humans on earth who are doing nugal/nugal in the local language, which means planting rice ((Herjayanti, 2014).

In Indonesia, the mask tradition has been passed down from generation to generation. The shape of the mask is a picture of character or character. Masks with cute characters are used for gentle kings or princess masks, tough types or for the role of dashing kings, fierce types for giants, funny types for king attendant roles, old types for rishi or gods, and so on (Martono et al., 2017). Hudoq's mask has a large shape character with a frightening fierce type. Judging from its shape, the Hudoq Mask has round, protruding eyes, a long nose, and a wide open mouth.

Hudoq is a form of local wisdom that has aesthetic value from a spiritual perspective. For the Dayak Bahau tribe, Hudoq is one of the many traditional ceremonies held every year during the rice planting season in September-November. Hudoq art functions as a connecting medium between the spirits of the gods and humans which is useful as a means of communication, expression of gratitude and hope, a bond of solidarity, and (Hikmah, 2019).

The Hudoq phenomenon is very unique as an aesthetic expression of the Dayak ethnic community, in this art there are elements of rituals both guards in the appreciation of dances that have transcendental values and show high artistry. Hudoq art can be said to be a folk art dance and can even be said to be a primitive dance, but it reflects a huge wealth of creativity, in a very diverse variety of masks.

Based on the explanation above, the author is interested in studying the potential of Topeng Hudoq's work as a source of learning art and morals based on the local wisdom of the Dayak Bahau Busang tribe and the educational values in it.

2. RESEARCH METHOD

This study focuses on the potential of Topeng Hudoq's work as a source of learning art and morals based on local wisdom. This type of research uses qualitative methods with descriptive analysis. The research location was in Ujoh Bilang Village, Long Bagun District, Mahakam Ulu Regency, East Kalimantan. This study uses data collection techniques through interviews, observation, and documentation.

In the observation process, the researcher used several basic sources, namely looking for written sources about Hudoq art through articles and previous research to obtain data that could not be obtained through interviews.

Interviews in this study are the most important source because they were conducted with informants directly through the Hudoq Mask craftsmen, traditional stakeholders as cultural observers. In addition, documentation was obtained from cultural archives in regional, family and

community libraries. In validating the data, this study used a triangulation technique. This technique was chosen by the researcher to check the validity of the research data

Based on the objectives to be achieved, this research uses an interdisciplinary approach that includes ethnography to study cultural behavior in society. The theory used to analyze Topeng Hudoq's work is the formalist aesthetic theory of Clive Bell, this theory encourages researchers to ask questions regarding the meaning of symbols or distinctive characters in Topeng Hudoq's works in terms of color, line and shape, then analyze them from the point of view of significant forms (Significant form).

3. RESULTS AND DISCUSSIONS

Historical Origins of the Hudoq Mask

The beginning of Hudoq appearing among the Dayak Bahau Busang people stems from two village leaders in Apo Lagaan, namely Paran Nyelan Daleg Daleq and Lalangolan Nuraang, Paran village is in the upper reaches while Lalang village is in the downstream.

One day Paran visited Lalang with the intention of proposing to Lalang, but Paran's intention was flatly rejected because Lalang felt he could do all men's work so he felt he did not need a man in his life.

Even though Paran's proposal was rejected by Lalang, Paran still tried to think of ways to get Lalang to marry Paran. Until one night, Paran had a dream where he met a community leader who had passed away and he said "please take the log that is above my grave, take it and make a mask as a symbol of the ceremonial ritual in your village. Call all your residents to make a hudoq ritual first, then take all the spirits of the people of Lalang village so that they all fall sick, when you're done, dance.

Paran obeyed all the orders in his dream and made the Hudoq ritual complete. It turned out that what the community leader had said in Paran's dream was true when it was proven that all the villagers led by Lalang had fallen ill. Realizing that his residents were sick, Lalang went to see Paran to ask for help so that Paran would go to his village and treat all the sick residents from the ill to the upstream end of the village.

Then the sick people recovered at the hands of Paran Nyelan Daleq, then Paran returned to his village after making sure that all Lalang residents were cured. The next day Lalang went to meet Paran to express his gratitude and gratitude for Paran's help which was able to heal his people from illness. Then Lalang said that whatever Paran's wish he would obey and respect his every decision. So Paran's wish was realized at the beginning who wanted to propose to Lalang, soon Paran and Lalang got married, starting a new life as husband and wife.

Hudoq Mask

Hudoq is part of the performing arts of dance, the dancers wear Hudoq masks as their main attribute and other supporting accessories. The art of music lies in the accompanying music which consists of a gong and *tuvung*, this accompaniment music is played by two players during the Hudoq performance. While the Hudoq Mask is included in the craft art, the Hudoq Mask is functioned as an attribute of the ritual activities of the Hudoq traditional ceremony. The Dayak Bahau people have diversity and art that is motivated by the Sang Aji (Kaharingan) religion, life based on tradition continues to be carried out complete with traditional ceremonies and dances such as the Hudoq dance during the rice planting season (*menugal*). Based on this belief, several traditional arts such as Hudoq are presented.

Hudoq masks are divided into 3 types of masks namely Hudoq Kayo, Hudoq Ja'aq, and Hudoq Hakaai. First, Hudoq Kayo is the most popular type of Hudoq because it is often performed both in traditional ceremonies and outside traditional ceremonies. Second, Hudoq Ja'aq is a type of Hudoq which is a joke because it uses attributes and costumes that contain humor. Third, Hudoq Hakaai/Hake in the Bahau language means guest, therefore this Hudoq is dressed like a resident who is visiting, this Hudoq does not use a traditional dress mask complete with its attributes. Hudoq Hake is here for Ngarang Hudoq (long dance) which means the dancers line up long and then dance in a circle in the middle of the Lamin.

Hudoq in the Dayak Bahau language means mask, a mask that is considered by the community as a form of embodiment of the spirit of the god Hunyang Calm (the god of rice care)

who comes from Apo Lagaan (heaven) who comes to answer the prayers of humans on earth who are doing nugal/nugal. (planting rice) and repel pests of rice plants in the fields. The Hudoq tradition is considered sacred to the Dayak Bahau people and includes primitive dance, because it is only held as a traditional ceremony with a strong transcendental value attached to it.

Initially, the mask was a form of symbolic depiction made by humans for the purpose of respecting their ancestors by using various materials according to the needs of the people of their era. So the purpose of using masks is as a medium for summoning ancestral spirits to enter the masks in an animistic ceremony (Fauzan, 2017). In the Hudoq ceremony, the mask functions as a means of connecting between humans and the unseen world or the spirits of the gods.

To get the blessings of the gods it is not enough just to do magic. The Dayak Bahau community prepares Hudoq masks which have been made for generations as a family legacy. The shape of the Hudoq Mask certainly has an inherent meaning. First, the Husung Haru Mask (long nose) which symbolizes the hornbill which the Dayak people believe is a sacred animal. Apart from that, the Husung Haru Mask is considered to be a troop of young people/soldiers guarding the field crops. Second, the Husung Bakaap Mask (short nose) symbolizes the rice god who came from heaven, the Husung Bakaap Mask is also considered an old man's mask. The three Hudoq Baavui symbolize rice pests in the fields because the shape of the mask resembles a pig.

There are three types of Hudoq Kayo used by the Dayak Bahau tribe, namely: Hudoq Husung Bakaap which symbolizes the rice god who came from heaven, usually worn by traditional leaders. Hudoq Husung Pakaai symbolizes warriors and is worn by youths. Hudoq Baavui symbolizes a pest of rice crops in the fields because it is shaped like a pig. The Bahau people believe that animals, such as pigs, monkeys and birds, bring rice from heaven. Therefore Hudoq's mask was made to resemble the animal.

Presentation of the Hudoq Ceremony

Each region has various traditional ceremonies with their own characteristics, characteristics and beliefs. Traditional ceremonies are a form of realization of cultural manifestations in the form of a complex patterned behavioral activity of humans in society or often called a social system. This social system consists of human activities that interact with each other from time to time and always follow certain patterns based on customary behavior. The ceremony is basically a form of community behavior that shows awareness of their past. People explain about their past through ceremonies. Through ceremonies, we can trace the origins of places, figures, objects, natural events, and so on (Embon, 2018).

Generally, a traditional ceremony is a tradition of a traditional society that has relevant values according to their needs and has different purposes, for example, wedding, birth and death ceremonies. Hudoq is a traditional ceremony that is carried out during the rice planting season (nugal/menuggal) and includes rituals that complete a series of traditional ceremonies.

The Hudoq traditional ceremony consists of several series of rituals that must be followed, namely the napoq ritual, eating Hudoq, and ugaitan. The first is the napoq ritual, this ritual is led by someone who is considered to have supernatural powers and is able to communicate with the gods who are usually called paddles. This paddle will be accompanied by two assistants to go around the village while beating a small gong with the aim of greeting the spirits of the gods and guardians of the gods when the community is going to carry out Hudoq. Next, the paddle will summon the spirit of the god of rice and beg for the Hudoq to run smoothly. After summoning the gods to possess the Hudoq dancer.

The next ritual is eating Hudoq which means a table for the gods with offerings prepared by paddles. Two assistant paddles feed all the Hudoq dancers offerings, the offerings consist of lemang (sticky rice cooked in bamboo) and boiled eggs. After the Hudoq eating ritual, the paddles have a dialogue with the gods using subtle Dayak language. The contents of this dialogue are in the form of a request to keep the rice in the fields kept away from pest attacks and given abundant yields. Then it is continued with a joint prayer brought by the priest, with the aim of asking God to carry out the whole series of Hudoq ceremonies until the end, asking for safety, to be kept away from bad things, and to bring good things.

Finally, the ugaitan ritual or attracting the life of the rice. The Hudoq dancers who have been possessed by the spirit of a god are lined up according to the order of the social class of the

god, the highest god is in the front row and the dancer who is possessed by the spirit of the highest god must be of Hipui (king) descent, he is also allowed to hold a staff in this ugaitaan ritual. While reciting the Hudoq's spell, he pulled the life of the rice eight times. After the three rituals have been completed, all the Hudoq dancers and guests present dance together to the accompaniment of traditional music, poetry and shouts that mimic the sounds of forest animals.

Hudoq Mask Manufacturing Process

The things that underlie the making of the Hudoq Mask are that the younger generation, especially the artisans, are very aware of how important the Hudoq tradition is to continue to be preserved. In the past, the skill to make Hudoq Mask was considered as an identity of the Dayak Bahau tribe, if a man in one household was unable to make a Hudoq Mask then he could be considered not a Dayak, so it was a requirement for Dayak youths to hone their skills. However, even though there is a demand that boys must be able to make the Hudoq Mask, in fact only a handful of people have the expertise to make masks.

Realizing the current rapid development of technology, artists see that the younger generation is less interested in learning the skills of making Hudoq Masks, of course it is a concern for artists. So that it becomes a big responsibility for the performers of the Hudoq Mask art and craft to pass on their skills to the younger generation.

Media and Materials.

The activity of making the Hudoq Mask is inseparable from the tools and materials. Creative media is a means used to express ideas or ideas for making art, in making mask art, creative ideas are certainly needed by the Hudoq Mask craftsmen. Creative media is related to the tools and materials used to create art. Media selection is also something that must be considered because it will affect the success of a work. While the material used in the manufacture of the Hudoq Mask is jelutung/kita'a wood. Because jelutung wood has a strong and light texture, good fiber, so it is easy to process. The equipment used is divided into two, namely the main tool and auxiliary tools in the form of carving tools, wooden hammers, pencils/markers, sandpaper, brushes, saws, axes, and machetes.

Tool

A tool is an object that is used to do/help make something and is utilized according to its function. The process of making masks is inseparable from tools. The tools used in carving are divided into basic carving tools and auxiliary carving tools. The following describes the carving tools used to make the Hudoq Mask. The main carving tools are usually called pengku and silat, apart from that there are carving tools called cabbage, streak, and crooked chisels. The carving tool is usually made of waste iron. Stages of Making a Hudoq Mask, the process of making the Hudoq Mask is divided into several steps. Starting from preparing tools and materials, planning, sketching, sculpting, decorating, finishing, and installing mask accessories. The following are the stages of the Hudoq Mask manufacturing process: Prepare tools and materials in the form of a chisel for sculpting mask materials and a wooden hammer. Prepare jelutung/kita'a wood as the main material because it has good fiber and is light to use. Besides that, the craftsmen also prepare paints, brushes, and markers.



Figure 1. Prepare tools and materials
(Source: Petrus Hibau Documentation, 2022)

Craftsmen cut jelutung wood that is still intact according to the basic pattern of the Hudoq Mask using a chainsaw, because it is more efficient in terms of time and energy expended than using a saw.



Figure 2. Craftsmen cut jelutung wood
(Source: Petrus Hibau Documentation, 2022)

The crafter determines what Hudoq's character will be made. Then, sketch a predetermined Hudoq Mask on wood media using a black marker



Figure 3. Craftsman Sculpts According to the Sketch
(Source: Research Documentation, 2022)

The craftsman begins to sculpt the parts that are not needed little by little following the sketch made previously using an axe. In this process, artisans make the Husung Haru/Pakaai Mask.



Figure 4. Craftsman Sculpts According to the Sketch
(Source: Research Documentation, 2022)

Mask artisans decorate the distinctive motif of the Hudoq Mask by applying red, black and white paint using a brush. At this stage it must be done very carefully in order to produce a neat motif.



Figure 5. Craftsmen Decorating Masks
(Source: Research Documentation, 2022)

Craftsmen do the last stage, namely finishing, craftsmen tidy up the parts that are lacking. Coating all parts of the mask with varnish with the aim of protecting the paint color from being damaged quickly.



Figure 6. Final Mask Result
(Source: Research Documentation, 2022)

The crafter attaches accessories to the mask. First, on the ear which is usually called *tekulung* (upper and lower earrings) which is made of beads, pieces of tin, and metal. Second, attaching the head of the mask with weasel skin. Third, attach the tail feathers of the hornbill or the Ruai bird on the head.

Visual Analysis

Epistemologically, the mask means a mask. The mask is also a cover for a dancer's face. The shape of the face of the mask can be in the form of a human, demon or animal face (Poerwadarminta in Suharji, 2012)). According to Suharji (2012) mask is covering the face of a dancer either in part or in whole, made of thin or thinned material. The materials used to make masks are usually wood, bark, gold, paper, clay, and others. the user of the mask represents the character of a particular character in a play, by wearing a mask it is hoped that the identity that he is portrayed will re-establish.

According to Susanto (2011) in the context of art and culture, masks are a form of symbolic depiction made as a manifestation of and respect for the ancestors. As for what allegedly underlies the giving of meaning to masks in the context of traditional culture are: 1). Remembering that the face or appearance is a representation of the whole personal picture, 2). Overall the face is the main force that can radiate mood, 3). The face is an important part of the human body, where the most powerful force of life energy is centered. Because of that, various masks appeared, some of which looked like human faces, supernatural figures, and those with animal images.

Hudoq masks are divided into 3 types of masks namely Hudoq Kayo, Hudoq Ja'aq, and Hudoq Hakaai. First, Hudoq Kayo is the most popular type of Hudoq because it is often performed both in traditional ceremonies and outside traditional ceremonies. Second, Hudoq Ja'aq is a type of Hudoq which is a joke because it uses attributes and costumes that contain humor. Third, Hudoq Hakaai/Hake in the Bahau language means guest, therefore this Hudoq is dressed like a resident who is visiting, this Hudoq does not use a traditional dress mask complete with its attributes. Hudoq Hake is here for Ngarang Hudoq (long dance), which means the dancers line up long and then dance in a circle in the middle of the Lamin.



Figure 7. Hudoq Kayo, Hudoq Ja'aq, Hudoq Hake
(Source: Research Documentation, 2022)




In the three Hudoq masks, when divided into three horizontally, seen from the shape and ornaments, they symbolize the upper, middle and lower worlds. In the underworld, the shape of the mask conical downwards and the ornaments are dominated by vines which symbolize harvests and are related to the relationship between human beings. The world above, when viewed from the shapes and ornaments that point upwards, symbolizes the Creator or the Gods. While the middle







world symbolizes the link between the upper world and the middle world which is seen from the direction of the ornament starting from the side.

The Hudoq mask has its own uniqueness besides its shape, namely the motifs that adorn the mask. According to an explanation (Alexander Loho, 2022) that the motif on the Hudoq Mask is called the hudoq necklace which consists of a banah necklace and an iraang stretcher necklace. Banah necklace is a motif of the Dayak Bahau tribe with a characteristic vine shape consisting of elements of plants, plaits and rigging. The banah motif does not contain living or mythological elements. While the iraang stretcher necklace is a type of motif with a triangular pattern or triangular lines. The iraang stretcher motif is only used to fill in the empty parts on the surface of the mask.

The colors used in the Hudoq Mask are only black, white and red. These three colors are identical colors for the Dayak tribe, because in the past the Dayak tribe's ancestors only used ingredients from nature and those three colors were the easiest to obtain. Black is made of charcoal, white is made of lime, red is made of mushrooms and plants.

Table 1. Hudoq Mask Visual Analysis

No	Figure	Visual Description	Visual Elements
1	 <p>Hudoq Husung Haru/Use Front look (Source: Research Documentation, 2022)</p>	<p>The Hudoq Husung Haru/Manuk Mask character has a long and pointed nose. The round and embossed eyes generally use a kempuq (lime container) made of lime (brass) which is attached to the mask as the eye. The mouth is long and has fangs. The motif on the face of the Husung Haru Mask is not too complicated. The carvings on the masks are also not too varied, clearly visible on the ears.</p>	<p>Lines: dominated by curved lines in every part of the facial features and there are straight lines in the ornament between the eyes, as well as straight lines on the teeth.</p> <p>Appearance: the expression tends to organically form the face, eyes, nose, chin, ears and the ornaments that adorn it</p>
2	 <p>Hudoq Husung Haru/Use Side view (Source: Research Documentation, 2022)</p>	<p>If you look at it from the side, the mask tends to be flat and the mask is made as thin as possible. The protruding parts are located on the nose, mouth, eyes, chin, and horns on the ears. The head of the mask has a pad for attaching hornbill feathers made of weasel skin.</p>	<p>Color: dominated by white, red, and black. Gold color on the eyes, yellow green, silver on the earring accessories.</p>
3	 <p>Hudoq Husung Haru/Use Back view (Source: Research Documentation, 2022)</p>	<p>On the back there is a plastic container which is turned upside down as a basis for attaching the sable skin. There is rubber tied on the right and left as a tie between the mask and the face. It can be seen that there is a tooth hook made of rattan which functions to make it easier for the dancers to move the mask. Then there are two small holes above the tooth hook as eye holes</p>	<p>Space: three-dimensional, has length, width, height, and can be seen from many directions.</p> <p>Dark-light: dark and light occurs because of the shape resulting from the high and low sculpture.</p> <p>Texture: has a real texture when felt and seen in the canines, eyes, mouth, nose, horns, and teeth</p>

- 4  The character of the Husung Bakaap Mask is that it has round and flat eyes, generally made of mirrors. The nose is short and curved. The mouth is also short and there are fangs. The motifs on the face of the Husung Bakaap Mask are more complicated and detailed. The carvings on the masks are also more varied, clearly visible on the ears and beards.
- Hudoq Husung Bakaap
Front look
(Source: Research Documentation, 2022)
- Lines: dominated by curved lines in every part of the facial features and there are straight lines in the ornament between the eyes, and straight lines on the teeth.
- Appearance: the expression tends to organically form the face, eyes, nose, chin, ears and the ornaments that adorn it
- 5  On the Hudoq Husung Bakaap Mask, the carvings are very visible, which are very varied, located on the upper ear and part of the forehead. The nose looks big and short. The mouth is open and a row of teeth appears, as well as a beard on the chin
- Hudoq Husung Bakaap
Tampak Samping
(Sumber: Dokumentasi Peneliti, 2022)
- Color: dominated by white, red, and black. Silver color on the eyes, yellow purple, silver blue on the earring accessories.
- Space: three-dimensional, has length, width, height, and can be seen from many directions.
- 6  Mask character Hudoq Baavui has a slightly long semicircular nose with two large nostrils resembling a pig's nose. The round eyes look like bulging, the mouth is slightly open so that the teeth are visible, at the end of the mouth there are 4 fangs. The motif on the Hudoq Baavui Mask is not too complicated with the predominant white color.
- Hudoq Husung Bakaap
Side view
(Source: Research Documentation, 2022)
- Dark-light: dark and light occurs because of the shape resulting from the high and low carvings and carvings on the forehead, ears, fangs, mouth, and nose.
- 7  karakter Topeng *Hudoq Baavui* memiliki hidung sedikit panjang setengah lingkaran dengan dua lubang hidung yang besar menyerupai hidung babi. Bagian mata bulat terlihat seperti melotot, mulutnya sedikit terbuka sehingga terlihat gigi-giginya, diujung mulutnya terdapat 4 taring. Motif pada Topeng *Hudoq Baavui* tidak terlalu rumit dengan warna dominan putih.
- Hudoq Husung Baavui
Front look
(Source: Research Documentation, 2022)
- Lines: dominated by curved lines in every part of the facial expression and there are straight lines on the teeth.
- Appearance: the expression tends to organically form the face, eyes, nose, chin, ears and the ornaments that adorn it
- 8  In the Hudoq Baavui Mask, the mouth is very prominent, which is similar to the mouth of a pig. The mouth opens slightly and a row of teeth appears, as well as fangs. The other prominent part is the horns that point downward at the top of the ears which are fangs at the end of the mask's mouth.
- Hudoq Husung Baavui
Side view
(Source: Research Documentation, 2022)
- Color: dominated by white, red, and black. Yellow, gold, purple, red in the earring accessories.
- Space: three-dimensional, has length, width, height, and can be seen from many directions.
- 9  On the back there is a rope made of red cloth tied to the right and left as a tie between the mask and the face. It can be seen that there is a tooth hook made of rattan which functions to make it easier for the dancers to move the mask. Then there are two small holes above the tooth hook as eye holes
- Hudoq Husung Baavui
Back view
- Dark-light: darkness occurs because of the shape resulting from the high and low carvings and carvings on the eyes, ears, fangs, mouth,

(Source: Research
Documentation, 2022)

nose and mask motifs
that are carved
embossed

The Meaning of the Hudoq Mask as a Dance Attribute in the Cultural Context of the Dayak Bahau Busang Tribe

Culture includes rules, knowledge, art, law, morals and the provisions of beliefs that are arranged in an orderly manner which are passed down from generation to generation which must be maintained and preserved. Tribes in Indonesia still pay a lot of attention to cultural authenticity (Matasak, 2020). Culture consists of ideas, symbols and values as a result of human work and behavior, so it is no exaggeration to say that humans are "symbolic creatures". In another sense, the world of culture is a world full of symbols (Fauzan, 2017).

Hudoq in the Dayak Bahau language means mask, a mask that is considered by the community as a form of embodiment of the spirit of the god Hunyang Calm (the god of rice care) who comes from Apo Lagaan (heaven) who comes to answer the prayers of humans on earth who are doing nugal/nugal. (planting rice) and repel pests of rice plants in the fields. The Hudoq tradition is considered sacred to the Dayak Bahau people and includes primitive dance, because it is only held as a traditional ceremony with a strong transcendental value attached to it.

For primitive peoples, they believe that all nature is filled with countless spirits, not only humans or animals, but non-living objects also have spirits, such as bones or stones. The Dayak Bahau Busang community is very much bound by the prevailing customary system. One of them is the Hudoq tradition which still exists today, which makes the Hudoq Mask a very sacred object and has a spirit.

Initially, the mask was a form of symbolic depiction made by humans for the purpose of respecting their ancestors by using various materials according to the needs of the people of their era. So the purpose of using masks is as a medium for summoning ancestral spirits to enter the masks in an animistic ceremony (Fauzan, 2017). In the Hudoq ceremony, the mask functions as a means of connecting between humans and the unseen world or the spirits of the gods.

To get the blessings of the gods it is not enough just to do magic. The Dayak Bahau community prepares Hudoq masks which have been made for generations as a family legacy. The shape of the Hudoq Mask certainly has an inherent meaning. First, the Husung Haru Mask (long nose) which symbolizes the hornbill which the Dayak people believe is a sacred animal. Apart from that, the Husung Haru Mask is considered to be a troop of young people/soldiers guarding the field crops. Second, the Husung Bakaap Mask (short nose) symbolizes the rice god who came from heaven, the Husung Bakaap Mask is also considered an old man's mask. The three Hudoq Baavui symbolize rice pests in the fields because the shape of the mask resembles a pig. There are three types of Hudoq Kayo used by the Bahau Dayak tribe, namely:

Hudoq Husung Bakaap, the Hudoq character, which symbolizes the rice god who came from heaven, is usually worn by traditional leaders. Generally, people call Hudoq Husung Bakaap with Hudoq parents/Hudoq short nose, called Hudoq parents because when dancing they are in the back row accompanying Hudoq Husung Haru and the dance moves are very gentle, so it is likened to parents guiding their children.

Hudoq Husung Pakaai, the figure of Hudoq symbolizes the soldiers of the gods who protect the rice, this mask is played by the youths. Usually people call Hudoq Husung Pakaai as Hudoq long nose or Hudoq young people. The dance moves are so energetic that they stomp their feet loudly and are tasked with driving away crop pests in the fields.

Hudoq Baavui, Hudoq Baavui symbolizes a pest of rice plants in fields because it is shaped like a pig. The Bahau people believe that animals, such as pigs, monkeys and birds, bring rice from heaven. Therefore Hudoq's mask was made to resemble the animal. The Hudoq mask which represents a forest animal with fierce eyes, fanged mouth, has a hard and cruel nature has a symbolic meaning for human life and is considered good for humans because it can help people in various jobs and aspects of life which can illustrate that life has various characters. and human nature, must understand each other, understand each other for the sake of peaceful survival.

The Hudoq mask which represents a forest animal with fierce eyes, fanged mouth, has a hard and cruel nature has a symbolic meaning for human life and is considered good for humans because it can help people in various jobs and aspects of life which can illustrate that life has various characters. and human nature, must understand each other, understand each other for the sake of peaceful survival.

The colors on the Hudoq mask motif are dominated by white, red, black, these three colors are considered the favorite colors of the gods. The white color symbolizes purity, a form of respect and community service to the Gods. The red color symbolizes courage, struggle and never giving up in life. The black color symbolizes majesty and protection, believed to keep away from bad things.

The Hudoq mask is part of the Hudoq dance attribute, generally played by village youths, not infrequently parents and children also participate. The dancers use masks because the spirits/gods are great and glorified beings with various forms of their original forms, to prevent humans from seeing the forms of these spirits, Naling Ledaang (leader of the Gods) acts as the gatekeeper between heaven (the upper world) with the earth (the underworld) ordered to make masks from the wood of pulai/jelutung/jabon/kitaaq trees and make clothing from (apaah) banana (uraan)/coconut/areca nut leaves to cover the entire body which was made of fringes, in the local language Hudoq's clothing is called a kata. Humans get protection and well-being from living leaves. Besides that, the purpose of the speech is to cover the entire body of the dancer to scare off pests that destroy crops.

The masks and speeches are used by the dancers as a medium to meet the spirits of the gods with the earth's people, because it is feared that if humans see the forms of these spirits, humans will become possessed (kualat), sick, possessed. So now the way the spirits from heaven can meet humans is by the way these spirits come and enter the mask/hudoq and then dance the hudoq dance. Speech made from banana leaves is used by youths, while speech made from areca leaves may only be used by descendants of Hipui (king). Banana/areca nut leaves were chosen as material for making speeches because they have meanings of fertility, immortality, safety, prosperity, immortality, and success which are associated with the life of rice and human life that grows from childhood to maturity.

In addition to speech as an attribute of the Hudoq Mask dancer, mandau and hornbill tail feathers are part of the complementary attributes of the Hudoq Mask dancer. Mandau is a sharp weapon similar to a machete typical of the Dayak tribe. This mandau is tied to the waist of the Hudoq dancer which is a symbol of brotherhood, guardian knights, responsibility and maturity. Mandau is also a sacred object and its existence is very important for the Dayak people, both in the traditional ceremonies of birth, marriage, death, healing and justice.

The hornbill's tail feathers are part of the Hudoq dancer's attributes attached to the Hudoq ivory (headgear). The hornbill's tail feathers were chosen because the Dayak people consider all parts of the hornbill's body to be a symbol of pride and majesty. Symbolizes peace and unity. The hornbill's tail is considered a sign of the prosperity of the Dayak people.

The Hudoq tradition has several functions, namely: Means of communication to the gods to summon good spirits and expel evil spirits through Hudoq dancers. A means of expressing gratitude for the protection of plants when they start planting rice so that they will reap an abundant harvest this year and keep away from all kinds of pests that destroy crops, besides that it is also related to the cleanliness of the village and the peace of all residents. As a binder of a sense of solidarity and community togetherness. All residents helped in the preparation, starting from cleaning the village, decorating traditional houses, making lemang and making speeches. Means of asking for strength, protection, and success in cultivating business. The Dayak people believe that their lives today are inseparable from the lives of their ancestors who have always helped in every aspect of life. As a means of entertainment that is enjoyed by all residents and awaits the presence of the Hudoq dancers even though their appearance looks scary.

Learning Resources From the Environment

The Dayak or Daya people in general have a religiosity that originates from nature. Oral traditions, rituals, and symbols used reveal the deep relationship between Dayak humans and nature (Meko, 2022). The Dayak Bahau Busang people are very close to nature and believe that forests and

rivers are the abode of ancestral spirits, so forests and rivers are important and must be protected. They believe that destroying nature will be fatal to people's lives.

The Dayak Bahau Busang people are of course very dependent on the forests and rivers, because they are the sources of food, medicine, daily equipment and building materials. Some of the forest land is used to open land for cultivation/farming with a rotational system. Meanwhile, the community depends on the river because the river is a means of transportation, looking for fish, gold and sand. The condition of an environment plays a role in shaping ethnic culture as forest communities have traditional local wisdom values that are formed from repeated interactions between communities and forest resources (Rahmawati, 2015).

Similar to Hudoq, which is closely related to nature, when viewed from its history, the shape of the Hudoq Mask resembles forest animals, the basic ingredients for the colors used come from plants in the forest, to the attributes and costumes worn by dancers made from nature. Musical instruments, movements, poems that originate and materialize in relation to nature. The nyidok and nyegung movements in the Hudoq dance mean to drive away pests so they don't attack rice plants. In general, this dance movement means turning left to get rid of bad luck and turning right to get good.

When examined, Hudoq is categorized as a religious system, which lies in its relationship with nature. Where people believe that the residence of the spirits is not in heaven but is located in certain places that are considered sacred, there is even a mythology that says the spirit of the supreme god is in the maelstrom of the Mahakam river.

The environment is a form of teaching and learning activities carried out between teachers and students outside the classroom. The learning resources used are various kinds of objects found in the open or made by humans to fulfill their daily lives (Adhari, 2019). Unknowingly, the art of Hudoq apart from maintaining local culture also teaches children to be responsible for their nature.

Learning Resources From Hudoq Mask Craftsmen

Traditional arts that grow and develop in a locality are supported by people who are bound by agreed customary rules, which have been passed down from generation to generation. In contrast to modern art which tends to change more easily by adopting external elements, traditional art is more likely to experience changes slowly (Rikza & Nashar, 2017).

Defending local arts does not only require the role of artists, but there are also youth who have an important role in raising awareness of local cultural identity to maintain and continue local arts by making various changes without violating the rules of local cultural originality (Mantri, 2014).

The important role of the younger generation in the preservation of Hudoq arts, divided into 3, namely: 1). Inheritance based on lineage and young people who do not have lineage usually do training from Hudoq artists, 2). Young people as well as performers of the Hudoq art have a role of having the skills to make Hudoq Masks, adept at playing the gong and tuvung musical instruments, and the flexibility of dancing the Hudoq dance, 3) An educational role. Young people and artists are active in educating the surrounding community, starting with friends, relatives and relatives. As for the outside community through social media, the goal is none other than the importance of preserving local arts, especially Hudoq.

Hudoq masks have the potential as a source of learning for the younger generation through Hudoq mask makers and many things can be learned from Hudoq mask makers. First, the younger generation can observe how the Hudoq Mask is made, after which they can try making their own under the supervision of a mask maker. Second, the younger generation gets education regarding the types and functions of the Hudoq Mask. Third, it can train skills in making decorative Hudoq Masks and can be applied in other media. Fourth, the younger generation gets information on the early history of the emergence of Hudoq.

Sources of Learning from the Dayak Bahau Busang Tribe

Local culture has a very close relationship with the people in an environment with all the natural conditions in that environment. It is displayed in various traditional ceremonies of a village, cleaning the village, for example, it is done to respect the ancestral spirits as guardians of the village (Setyaningrum, 2018). The Dayak community is a farming community because they depend on

natural products and fields. Thus, this society is dependent and independent, consumptive and productive. The principle of close kinship (domestic), blood relations is more important than locality relations, and the importance of the meaning of boundaries and intermediaries (Hikmah, 2019).

The Dayak Bahau tribe community has a diversity of cultures, languages and customs that exist in society, this diversity produces language, religion, cultural arts results, traditional ceremonies, traditional rituals, architectural models that have characteristics for each tribe, house carving art and farming techniques (Selvia & Sunarso, 2020).

The Hudoq ceremony and the arts merge into a domain known as religion. Religious perception has various elements such as beliefs, rituals, ceremonies, actions and patterns of attitudes, and the thoughts and feelings of its followers (Humaeni, 2013). Elements of rites (rituals) marked by the Hudoq ceremony, in which there are; variety of rituals, actions and patterns of behavior through the Hudoq dance accompanied by music. The Hudoq dance is none other than part of the traditional Dayak ceremonial procession which is carried out when the community clears land for farming (Hikmah, 2019).

The existence of Hudoq in the midst of the Dayak Bahau tribe community is very sacred and is carried out once a year during the rice planting season. The Hudoq ceremony involves many elements which include; social relations, religion, and the arts. Social relations are defined as integrated behavior, and the notion of religion is defined as a cultural phenomenon. Social relations through artistic events and ceremonies make the friendship of the Dayak Bahau community more dynamic and well maintained.

In the social relations of the life of the Dayak Bahau people, mutual cooperation is carried out in almost every event. Solidarity is a sense of togetherness, unity and sympathy formed by common interests (Rosana, 2018). Community solidarity is not only seen in the implementation of Hudoq, but a sense of solidarity emerges during the preparation before the event starts until the end of the series of ceremonies. The implementation of the Hudoq ceremony always prioritizes the principle of mutual cooperation with very thorough preparation from preparing dance costumes, accessories, offerings, property, time of implementation, ceremony performers (paddlers, traditional leaders, Hudoq mask makers, Hudoq dancers, make-up and clothing artists, musicians) , to the stage of the Hudoq ceremonial procession with the rituals in it.

Hudoq art has a religious side which lies in its relationship with nature, because the people of the Dayak Bahau Buang tribe really respect nature and their ancestors. The people believe that the spirits of their ancestors do not only live in the land of heaven but are located in certain places that are considered sacred. There is even a mythology which states that the gods live in the vortex of the Mahakam riverbed and when people die their spirits will go to the place of the ancestors who have merged with the spirits of the gods.

According to Sitepu in Ilhaq & Putra (2019)) in the midst of society there are various learning resources that can be utilized by community members individually or together in groups. One type of learning resource that can be used for learning purposes is the Hudoq Mask. A quite phenomenal tradition belonging to the Dayak Bahau Busang tribe, various information related to history, economic conditions, social conditions, traditional arts that can be learned. Besides the main function of the Hudoq Mask as an attribute of the Hudoq Dance in a traditional ceremony. In addition, the Hudoq Mask has beauty in terms of shape, decoration, meaning which is not just an ornamentation of visual beauty, but shows the greatness of the people who love nature and respect their ancestors so much.

Hudoq Local Wisdom Values

Adisusilo (2012) defines value as something that is considered good, useful, and most correct according to the beliefs of a person or group of people. Because values are considered beneficial and considered good, then these values are valued, internalized and implemented in everyday life. Values that are believed and become guidelines for everyone are always related to positive things, nobility, and kindness. For this reason, Esteban in (Iswatiningsih, 2019) considers values to be very close to morals. According to him, values are always related to goodness, virtue, and nobility which a person will always pursue so that he becomes a real human being; namely humans who are able to give kindness to others.

Each community has different local wisdom. Local wisdom is built and grown from the views of life and values that guide the community in carrying out their lives. Therefore, local wisdom is a form of culture. The value of an art and culture is a very valuable national heritage, therefore the wealth of values from a culture should be explored to be used as material in material development (Gunawan & Sulistyoningrum, 2016).

Meanwhile, Kuntoro (2012) explains that local wisdom is used to indicate that there is a concept about local socio-culture about a height, nobility, goodness and values and truth that are appreciated by the local community. So that it can be used as a reference for building patterns of relationships among residents or as a guide or guideline for growing, building and developing patterns of relationships among community members, as a basis for building the realized goals of local community life. So that the values of local wisdom can be used as a basis for character education in schools.

Wahab in Putri Utami & Suwandayani (2018) explained that the community supports cultural values and some of them can be categorized as local geniuses or local knowledge. It can be a source of value for the supporting community. So that the source of material in the teaching and learning process can be taken from cultural values that are considered good in the local community. But in reality on the ground the local wisdom values of the local community have not been fully integrated into the national education improvement agenda. So that there is a need for innovation and creativity to integrate the values of local wisdom in the learning activities of students through the umbrella of national character education.

Forms of local wisdom can be in the form of values, norms, ethics, and beliefs. Values related to local wisdom can be in the form of love for nature and the environment, values of responsibility, discipline, independence, honesty, respect and courtesy, compassion, caring, confidence, creativity, hard work, and never give up (Firmansyah et al., 2021).

The values of local wisdom contained in the Hudoq tradition are: religious values, the art of Hudoq teaches to uphold the greatness of the Creator, to have a sense of gratitude for the blessings and gifts given, to pray so that field crops are protected from pests, disasters, and are kept away from catastrophes. Cultural values, Hudoq is the result of creativity, taste, and human initiative which is the result of the culture of the Dayak Bahau Busang people. The moral values in the hereditary Hudoq tradition that are carried out by the community show respect for leaders who are considered to represent the interests of their community or those who are elders, creating a sense of unity among fellow believers which is the identity of the community. The aesthetic value of the Hudoq tradition that is carried out contains elements of art, where there are songs or chants to strengthen the relationship between one and another. The value of togetherness/solidarity, the Hudoq tradition is carried out in a kinship manner, mutual cooperation, togetherness and high cohesiveness, which is marked by the process of preparing masks, offerings, ceremonies, making masks which are carried out together so that the event goes well. The value of decency, the value of decency in the Hudoq tradition lies in the Hudoq Mask dancer Husung Haru always being behind the Husung Bakaap Mask dancer because they are considered parents. Social value, seen in the communication between the paddles and the Hudoq dancers who represent the spirits of the gods to convey the intent and purpose of coming to earth. Besides that, the Hudoq process shows that people respect the ancestral spirits shown in the Hudoq eating ritual.

Based on some of the values above, it can be seen that the Hudoq Mask does not only contain entertainment value but also contains educational values. Hudoq art is also an information medium because of the appearance and rituals in it.

The Potential of Hudoq's Mask Works as a Source for Learning Fine Arts

Chapman in Triyanto (2017) states that art education has a dual function, namely first in the sense of aesthetic education (appreciation) it functions as a medium for preserving and inheriting the values of socio-cultural traditions (covering the development of cognitive and effective dimensions) and in the sense that creative education functions as media to develop cultural creativity (including the development of creative and psychomotor dimensions).

Ethnopedagogy is a reflection of local content in learning or better known as local wisdom-based learning (Oktavianti & Ratnasari, 2018). Sufia Rohana et al., (2016) explained that local wisdom is local knowledge that is used by local people to survive in an environment that is

integrated with belief systems, norms, laws, culture and is expressed in traditions and myths that have been adhered to for quite a long time.

In general, local wisdom has the following characteristics and functions: (1) as a marker of the identity of a community; (2) as an adhesive element for social cohesion; (3) as a cultural element that grows from below, exists and develops in society, it is not an element imposed from above; (4) serves to provide a sense of togetherness for certain communities; (5) can change the mindset and interrelationships of individuals and groups by placing them on common ground; (6) being able to encourage the building of togetherness, appreciation, and joint mechanisms to defend themselves from the possibility of disruption or destruction of group solidarity as a whole and integrated community (Haba, 2007).

Topeng Hudoq is a local artistic tradition of the Dayak Bahau Busang community which has the potential to be a source of learning fine arts. Local wisdom is a belief in local/regional wealth in the form of knowledge, beliefs, norms, customs, culture, insights, and so on which is inherited and maintained as an identity and guide in teaching us to act appropriately in life (Utari et al., 2016).

Teachers as the spearhead of formal education (schools) play a very important role in building the character of students. For that, the teacher must be a professional education. Pidarta in Abbas (2013) educational institutions cannot be separated from the community itself. Between the community and the school need each other. The community needs students and youth to be nurtured in schools, on the other hand, schools need the community to help the learning process in schools run smoothly by providing various kinds of facilities.

One way that can be done is to introduce the younger generation through formal educational institutions (schools) at the junior high school to senior high school levels through learning in special classes on arts and culture subjects. By making Hudoq art, especially the Hudoq Mask, a source of fine arts learning. The following is an overview of the material content contained in the Hudoq Mask according to the 2013 Curriculum.

Cultural Arts at the junior high school level in grade 7 semester 1 with KD 3.2 (understanding the principles and procedures for drawing compositions of flora, fauna and geometric shapes into ornaments), 4.2 (drawing compositions of flora, fauna and geometric shapes into ornaments). In this material, students are asked to make ornamental works of art by using the Hudoq Mask as their main reference, because the Hudoq Mask contains elements of floral and geometric decoration.

For senior high school level in class XII semester 1 with KD 3.2 (evaluating works of art based on type, theme, function, and aesthetic value), 4.2 (creating three-dimensional art based on imagination with various media and techniques). Students were asked to make Hudoq sculptures using light media of 10 inch water pipes in groups. This activity can train students' skills in how to make typical Dayak motifs and Hudoq Masks which become their own culture. Besides that, in the creative process, students train their creativity by developing the decoration and shape of the Hudoq Mask to be more varied.

Skills

Education as part of culture, because education is an effort to provide basic knowledge as a provision for life. The basic knowledge for the provision of life that is meant is culture (Zafi, 2018). In the process of art education requires resources as learning materials. The real art learning resources are not limited to scientific source books, but are learning resources which can be in the form of all data, people, artifacts, and certain environments that can be used by students in learning (Sugiarto, 2017).

Every child has creative potential, able to create something new and even develop something that already exists. The development of creativity should start at an early age, namely in the family environment as a place of first education and preschool education. Besides developing intelligence and other skills, creativity needs to be fostered, developed, and improved (Shokiyah, 2015)

Drawing is an activity that students like and actually art activities are a number of activities from coloring, drawing, shaping. Ornaments are decorations that are found on an object and function to decorate the object to make it more beautiful, valuable, and meaningful (Supatmo, 2017) Ornaments are not only applied to batik, but can be applied to buildings, handicraft products,

and others. Hudoq masks have very interesting ornaments and can be developed as learning resources in drawing ornaments with various media and materials to train children's drawing skills.



Figure 8. Pictures of Hudoq Ornaments on the Walls of the House
(Source: Research Documentation, 2022)



Figure 9. Images of Ornaments on Paper Media
(Source: Research Documentation, 2022)

Mask creation is part of an art activity called craft art which produces masks with a variety of beautiful makeup. One alternative that can be done in instilling the nation's noble values is through learning the art of mask craft. Masks are a spiritual need as well as a means of moral and ethical education in accordance with the teachings of the ancestors and their beliefs (Affan, 2015).

Mask craft art learning has many functions, for students it can be used as a venue for channeling creations and honing the ability to appreciate in order to instill noble values of the nation. Through this activity students can imagine and explore in developing creativity in creating mask craft art. Although it is not easy, students must be entrusted with trying to complete step by step in creating the Hudoq Mask using light and easy-to-obtain materials, namely water pipes with a size of 10-15 inches. This activity is definitely fun for students and can be done in groups from preparing materials, tools, the manufacturing process to finishing. The activity of making Hudoq masks apart from training students' skills also trains perseverance, patience, cooperation between group members, and creativity.

In addition to acquiring skills, students have indirectly become a generation that preserves local arts and instills noble values in them. Of course it is a matter of pride for students when they succeed in making Hudoq Masks and applying decorations to the masks, where the work certainly becomes memorable for students.



Figure 10. Example of Hudoq Mask Works for Water Pipe Media
(Source: Research Documentation, 2022)

4. CONCLUSION

Based on the research results, Hudoq Mask can be used as a learning resource in fine arts subjects, which can be applied to schools from junior high to high school. The material that can be

given to students is drawing compositions of flora, fauna, and geometric. Learning resources related to culture can instill a sense of cultural love for children. It can be seen that the Hudoq Mask of the Hudoq Tradition produces several local wisdom values. Religious education values, cultural values, moral values, aesthetic values, solidarity values, politeness values, social education values.

The results of this study have limitations, namely they have not explained the media to be used for the learning process for students based on local wisdom. So that it has the opportunity to become a source of reference for similar studies in developing the potentials of local wisdom as a source of learning art.

REFERENCES

- Abbas, I. (2013). Pappaseng: Kearifan Lokal Manusia Bugis Yang Terlupakan. *Sosiohumaniora*, 15(3), 272. <https://doi.org/10.24198/sosiohumaniora.v15i3.5752>
- Adhari, E. (2019). Penggunaan Lingkungan Sebagai Sumber Belajar Untuk Meningkatkan Kreativitas Dan Hasil Belajar Siswa pada Pembelajaran Seni Rupa Di Kelas X Mia SMAN 15 Padang. *Serupa: The Journal Of Art Education*, 7(4), 55. <http://ejournal.unp.ac.id/index.php/serupa/article/view/104477/101795>
- Adisusilo, S. (2012). *Pembelajaran Nilai Karakter* (1st ed.). Rajawali Pers.
- Affan, F. (2015). Pembelajaran Seni Kriya Topeng sebagai Upaya Pembentukan Karakter Kreatif Siswa Kelas XI IPA 1 SMA N 5 Tegal. *Eduarts*, 4(1), 56–62. <https://doi.org/https://doi.org/10.15294/eduart.v4i1.9781>
- Embon, D. (2018). Sistem Simbol Dalam Upacara Adat Toraja Rambu Solo : Kajian Semiotik. *Jurnal Bahasa Dan Sastra*, 4(7), 1–10. <https://core.ac.uk/download/pdf/289713983.pdf>
- Fauzan. (2017). Makna Simbolik Topeng Sakura Pada Masyarakat Adat Lampung. *Kalam*, 10(1), 223. <https://doi.org/10.24042/klm.v10i1.342>
- Firmansyah, Ramadhan, & Wiyono. (2021). *Pembelajaran Berbasis Etnopedagogi* (M. P. Andriyanto.S.S (ed.)). Lakeisha.
- Gunawan, I., & Sulistyoningrum, R. T. (2016). Menggali Nilai-Nilai Keunggulan Lokal Kesenian Reog Ponorogo Guna Mengembangkan Materi Keragaman Suku Bangsa Dan Budaya Pada Mata Pelajaran Ips Kelas Iv Sekolah Dasar. *Premiere Educandum : Jurnal Pendidikan Dasar Dan Pembelajaran*, 3(01), 50–87. <https://doi.org/10.25273/pe.v3i01.59>
- Haba, J. (2007). *Revitalisasi Kearifan Lokal: Studi Resolusi Konflik di Kalimantan Barat, Maluku, dan Poso* (Alpha Amir). ICIIP dan European Commission.
- Herjayanti. (2014). *Makna Simbolik Tari Hudoq Pada Upacara Panen Bagi Masyarakat Suku Dayak Ga'ay Kabupaten Berau Kalimantan Timur*.
- Hikmah, N. Y. (2019). Makna Simbolik Topeng Tarian Hudoq Pada Upacara Panen Masyarakat Suku Dayak. *Imajinasi : Jurnal Seni*, 17(1), 9–10.
- Humaeni, A. (2013). Makna Kultural Mitos dalam Budaya Masyarakat Banten. *Antropologi Indonesia*, 33(3), 159–179. <https://doi.org/https://doi.org/10.7454/ai.v33i3.2461>
- Ilhaq, M., & Putra, R. E. (2019). Penggarapan Ragam Hias dengan Teknik Gradasi pada Pembelajaran Seni Rupa. *Besaung : Jurnal Seni Desain Dan Budaya*, 4(2), 166–172. <https://doi.org/10.36982/jsdb.v4i4.797>
- Iswatiningsih, D. (2019). Penguatan Pendidikan Karakter Berbasis Nilai-Nilai Kearifan Lokal di Sekolah. *Jurnal Satwika*, 3(2), 155. <https://doi.org/10.22219/satwika.vol3.no2.155-164>
- Jahit, J. (2011). *Mengungkap Lembaran Kearifan Lokal Kota Labuan Bajo* (1st ed.). Alauddin University Press.
- Kuntoro, S. A. (2012). Konsep Pendidikan Berbasis Kearifan Lokal sebagai Dasar Pembentukan Karakter Bangsa. *Prosiding Seminar Nasional Ilmu Pendidikan*.
- Mantri, Y. M. (2014). Peran Pemuda dalam Pelestarian Seni Tradisional Benjang Guna Meningkatkan Ketahanan Budaya Daerah (Studi di Kecamatan Ujungberung Kota Bandung Provinsi Jawa Barat). *Jurnal Ketahanan Nasional*, 20(3), 135–140. <http://download.garuda.kemdikbud.go.id/article.php?article=408924&val=7132&title=PERAN PEMUDA DALAM PELESTARIAN SENI TRADISIONAL BENJANG GUNA MENINGKATKAN KETAHANAN BUDAYA DAERAH Studi Di Kecamatan Ujungberung Kota Bandung Provinsi Jawa Barat>
- Maran, R. R. (2007). *Manusia dan Kebudayaan Dalam Perspektif Ilmu Budaya Dasar*. PT Rineka Cipta. http://digilib.stiewidyagamalumajang.ac.id/index.php?p=show_detail&id=12313
- Matasak, I. S. (2020). Makna Simbolik Pa ' Gellu ' Tua Di Desa Pangala' Kabupaten Toraja Utara'. *Universitas Negeri Makassar*, 1–8. <http://eprints.unm.ac.id/id/eprint/19194>
- Meko, A. M. L. (2022). Religiusitas tradisi hudoq dayak bahau dan krisis ekologis. *Linen: Jurnal Agama Dan Kebudayaan*, 19(1), 111–126. <http://stft-fajartimur.ac.id/jurnal/index.php/lim/article/view/128>
- Nurhasanah, Siburian, & Fitriana. (2021). Pengaruh Globalisasi Terhadap Minat Generasi Muda Dalam Melestarikan Kesenian Tradisional Indonesia. *Jurnal Global Citizen : Jurnal Ilmiah Kajian Pendidikan Kewarganegaraan*, 10(2), 31–39. <https://doi.org/10.33061/jgz.v10i2.5616>

- Oktavianti, I., & Ratnasari, Y. (2018). Etnopedagogi Dalam Pembelajaran Di Sekolah Dasar Melalui Media Berbasis Kearifan Lokal. *Refleksi Edukatika : Jurnal Ilmiah Kependidikan*, 8(2).
<https://doi.org/10.24176/re.v8i2.2353>
- Prawitasari. (2021). Tradisi Angklung Sebagai Sumber Belajar Sejarah Lokal. *Journal of History Education*, 1, 21–25. <https://doi.org/https://doi.org/10.20527/pby.v2i1.5033>
- Putri Utami, I. W., & Suwandayani, B. I. (2018). Perencanaan Pembelajaran Tematik Berbasis Kearifan Lokal Di Sd Muhammadiyah I Malang. *Taman Cendekia: Jurnal Pendidikan Ke-SD-An*, 2(1), 185.
<https://doi.org/10.30738/tc.v2i1.2773>
- Rahmawati, H. (2015). Local Wisdom Dan Perilaku Ekologis Masyarakat Dayak Benuaq. *Jurnal Indigenous*, 13(1), 72–78. <https://doi.org/https://doi.org/10.23917/indigenous.v13i1.2325>
- Rikza, & Nashar. (2017). Mempertahankan Tradisi, Melestarikan Budaya (Kajian Historis dan Nilai Budaya Lokal Kesenian Terebang Gede di Kota Serang). *Candrasangkala: Jurnal Pendidikan Sejarah*, 3(1), 1.
<https://doi.org/10.30870/candrasangkala.v3i1.2882>
- Rosana, E. (2018). Fungsi Tari Hudo dalam Acara Pernikahan Masyarakat Suku Dayak Modang Di Long Bleh Kabupaten Kutai Kartanegara Kalimantan Timur. In *UPT Perpustakaan ISI Yogyakarta*. UPT Perpustakaan ISI Yogyakarta. <http://digilib.isi.ac.id/3468/6/naskah publikasi.pdf>
- Sari, Zulfa, & Azizah. (2021). Proses Pewarisan Budaya topeng Malangan Melalui Learning By Doing Dalam Setting Pembelajaran Informal. *Jurnal Pendidikan*, 5(1), 54–63.
<https://journal.unesa.ac.id/index.php/jpls/article/view/13540/0%0Ahttps://journal.unesa.ac.id/index.php/jpls/article/download/13540/5620>
- Selvia, & Sunarso. (2020). Interaksi sosial antara Suku Dayak dan Suku Banjar di Kalimantan. *Jurnal Antropologi: Isu-Isu Sosial Budaya*, 22(2), 208. <https://doi.org/10.25077/jantro.v22.n2.p208-216.2020>
- Setyaningrum, N. D. B. (2018). Budaya Lokal Di Era Global. *Ekspresi Seni*, 20(2), 102.
<https://doi.org/10.26887/ekse.v20i2.392>
- Shokiyah, N. N. (2015). Mengembangkan Kreativitas Anak Melalui Kegiatan Menggambar. *Acintya*, 7(2).
<https://www.ptonline.com/articles/how-to-get-better-mfi-results>
- Sufia Rohana, Sumarmi, & Amirudin, A. (2016). Kearifan Lokal Dalam Melestarikan Lingkungan Hidup (Studi Kasus Masyarakat Adat Desa Kemiren Kecamatan Glagah Kabupaten Banyuwangi). *Jurnal Pendidikan*, 1, 726–731. <http://journal.um.ac.id/index.php/jptpp/article/view/6234/2663>
- Sugiarto, E. (2017). Kearifan Ekologis sebagai Sumber Belajar Seni Rupa: Kajian Ekologi-Seni di Wilayah Pesisir Semarang. *Jurnal Imajinasi*, 11(2), 135–142.
<https://doi.org/https://doi.org/10.15294/imajinasi.v11i2.12815>
- Suharji. (2012). Wireng Kalana Topeng Di Istana Mangkunegaraan Surakarta. *GELAR: Jurnal Seni Budaya*, 10(1), 1–3.
- Suneki. (2012). Dampak Globalisasi Terhadap Eksistensi Budaya Daerah. *CIVIS: Jurnal Ilmiah*, 11(1), 307–321. <https://doi.org/https://doi.org/10.26877/civis.v2i1/Januari.603>
- Supatmo. (2017). Perwujudan Estetis Seni Ornamen Masjid Peninggalan Walisanga di Jawa Tengah. *Imajinasi : Jurnal Seni*, 11(2), 107–116. <https://doi.org/https://doi.org/10.15294/imajinasi.v11i2.12812>
- Susanto, M. (2011). *Diksi Rupa* (1st ed.). DictiArt Lab & Jagad Art Space.
- Triyanto. (2017). *Art Education Based On Local Wisdom*. <https://jurnal.uns.ac.id/icalc/article/view/16050/13132>
- Utari, U., Degeng, I. N. S., & Akbar, S. (2016). Penguatan Pembelajaran di Sekolah Dasar Dalam Menghadapi Masyarakat Ekonomi Asean (MEA). *Jurnal Teori Dan Praksis Pembelajaran IPS*, 1(1), 39–44.
<http://journal2.um.ac.id/index.php/jtppips/article/view/226/183>
- Zafi, A. (2018). Transformasi Budaya Melalui Lembaga Pendidikan (Pembudayaan dalam Pembentukan Karakter). *AL GHAZALI: Jurnal Kajian Pendidikan Islam Dan Studi Islam*, 1(1), <https://news.ge/anakliis-porti-aris-qveynis-momava>. https://www.ejournal.stainupwr.ac.id/index.php/al_ghzali/article/view/5
- Zulkarnain, Setiana, Kristella, & Violetta. (2019). Analisa Unsur Estetika Desain Identitas Visual Karya Studio Desain Pentagram Berdasarkan Kacamata Teori Ekspresi Dan Formalisme. *Gestalt*, 1(1), 1–12.
<https://doi.org/10.33005/gestalt.v1i1.16>