

CULTURAL REPRESENTATION IN THE POETRY GROUP " THE PEN'S CREATION OF BORNEO" RIFFATERE STUDY

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Abstrak

Penelitian merupakan bentuk perhatian terhadap budaya suku Tidung yang memiliki peran cukup penting sebagai budaya yang mempunyai ciri khas di Indonesia namun terancam punah karena berdampingan dengan masyarakat transmigrasi dan pengaruh globalisasi.. Penelitian ini berfokus representasi budaya etnik suku Tidung dalam puisi "Bucin" Budaya dan Cinta karya mahasiswa perbatasan di Kalimantan Utara yakni pengaslaman, persepsi, dan makna yang diberikan individu dalam kelompok konteks lokal. Penelitian ini menggunakan analisis 7 unsur budaya dalam suku Tidung melalui bait-bait puisi. Metode penelitian yang digunakan dalam penelitian ini yaitu deskriptif kualitatif melalui teknik analisis identifikasi, analisis, dan kesimpulan. Berdasarkan hasil analisis penelitian mak ditemukan bahwa 3 unsur budaya (organisasi sosial, mata pencaharian, seni dalam skala lokal, dan bahasa dalam kumpulan puisi Bucin "Budaya dan Cinta mempunyai karakteristiknya masing-masing. Organisasi sosial dengan sikap keterbukaan, kebersahajaan, dan saling menghargai perbedaan. Mata pencaharian dengan ciri khas penghasil kayu ulin/merah dan ukiran sebagai masyarakat yang tinggal di pesisir. Seni sebagai ciri khas budaya tidung sebagai bentuk menyampaikan makna segala bentuk, benda, dan warna yang digunakan di dalamnya. Selanjutnya bahasa yang mempunyai ciri khas sebagai diksi yang digunakan sesuai jenis ritual masyarakat suku Tidung.

Kata Kunci: representasi, budaya, puisi

Abstract

The research is a form of attention to the culture of the Tidung tribe which has a significant role as a culture that has distinctive characteristics in Indonesia but is threatened with extinction due to coexistence with transmigration communities and the influence of globalization. This research focuses on the representation of the ethnic culture of the Tidung tribe in the poem "Bucin" Culture and Love by border students in North Kalimantan, namely the introduction, perception, and meaning given by individuals in local context groups. This research uses an analysis of 7 cultural elements in the Tidung tribe through poetry verses. The research method used in this research is descriptive qualitative through the analysis techniques of identification, analysis, and conclusion. Based on the results of the research analysis, it was found that 3 cultural elements (social organizations, livelihoods, local-scale arts, and language in the Bucin poetry collection "Culture and Love" have their own characteristics. Social organizations with an attitude of openness, simplicity, and mutual respect for differences. Livelihoods with the characteristics of producing ironwood/red wood and carvings as a community living on the coast. Art as a characteristic of Tidung culture as a form of conveying the meaning of all forms, objects, and colors used in it. Furthermore, language has characteristics as diction used according to the type of ritual of the Tidung tribe.

Key words: representation, culture, poetry.

1. INTRODUCTION

North Kalimantan, as a new province and located in a border region, is required to be able to optimally develop its natural resources (Machmuddin et al., 2021), in this case human resources are also the main thing. North Kalimantan Province (Fadlan et al., 2022) is a province that was split off from East Kalimantan. The indigenous people of North Kalimantan are the Dayak and Tidung tribes.

North Kalimantan Province, which has been a new autonomous region since October 25, 2012, possesses extensive resources. (Indryani & Mun'im, 2022). A province with a rich and unique cultural heritage that defines North Kalimantan. Dayak culture, with its own distinct characteristics, is no exception, as is the traditional culture. The Tidung tribe has many interesting things (Nanang, 2008) with its strong character filled with noble values

The noble values of the Tidung ethnic group are revealed in student poetry. The students wrote poems themed around local wisdom, in this case as an effort to preserve local wisdom. North Kalimantan, as the youngest province and home to a diverse ethnic group, requires greater attention to prevent local culture from being displaced by transmigration (Ilham & Nurdin, 2022)

Koentjaraningrat (1985) encompasses the manifestation of ideas, activities, and artifacts. The manifestation of North Kalimantan culture in this study, specifically Tidung culture, can be reflected in various aspects, including daily life, objects, and written works.

Refleksi budaya One of these works is poetry. The reflection of Tidung ethnic culture in this collection of poems (Ilham et al., 2021) can be understood through various lenses, including cultural identity, local wisdom, and representation of diversity. Etnis Tidung dalam kumpulan puisi (Ilham et al., 2021) can be understood through various lenses, including

cultural identity, local wisdom, and representation of diversity.

Poetry serves as a vital medium for expressing and preserving unique aspects of Tidung culture, allowing for a rich exploration of its values, beliefs, and social dynamics (Ilham et al., 2021).

genre Poetry (Susilo et al., 2018) is a genre of literary work that grows and develops in society. Understanding or analyzing poetry is essentially similar to reading life because poetry reflects a pattern of social life at a certain time.

More deeply, poetry is a form of literature that expresses thoughts and feelings imaginatively and is composed by concentrating all the power of language (Riyani et al., 2023), so that the poem can be interpreted deeply. though Poetry tends to use dense and expressive language (Rahman, 2019).

Poetry is a concrete and artistic expression of human thoughts in emotional and meaningful language (Aziz, 2018).

Poetry in its application is also identical to the free imagination of the author by observing the surrounding phenomena, more deeply poetry is not merely limited to the expression and imagination of the author, but can also be used to re-expose facts that are manifested in the form of imagination (Hasirci & Utaf 2012 (Juningsih et al., 2020) often summarizes the essence of identity that exists in the author's concept. displays traditional practices, folklore, and historical narratives.

The use of local dialects and cultural symbols in poetry strengthens the sense of belonging and pride among the Tidung people, similar to how other ethnic groups express their identity through literary works such as poetry, novels, folktales, etc. (Ilham et al., 2021).

poetry can reflect local wisdom, as illustrated by the poetry produced by students on the theme of culture expressing the local wisdom of North Kalimantan (Iva Ani Wijati, 2024), conveying moral lessons and cultural teachings

that guide community behavior and social norms. Just as Utawen poetry combines elements of faith and advice, Tidung poetry can serve as a repository of knowledge, preserving the heritage and values of the community.

This collection of poems highlights the diversity within the Tidung community, addressing issues of coexistence and mutual respect among different ethnicities. This reflects findings in other literary works documenting ethnic diversity, emphasizing the importance of understanding and celebrating cultural differences.

While poetry can be a tool for cultural reflection, it can also risk simplifying complex cultural narratives, potentially leading to stereotypes or misinterpretations of ethnic experiences. Bucin (*Budaya dan Cinta*) (Ilham et al., 2021) One of the poems with a cultural theme refers to the poetry collection Bucin (*Culture and Love*) (Ilham et al., 2021) by students from the border region, Borneo Tarakan University, North Kalimantan, which certainly has uniqueness and the possibility of a form of exploration as long as students understand the culture that exists in their respective scopes. University students themselves are students who live in a multi-ethnic environment from various regions in Indonesia (Ilham et al., 2021). The student poets, who wrote cultural-themed poems in the collection Bucin (*Culture and Love*), each bring their own cultural identities. Living in a multiethnic environment allows for cultural acculturation.

Literary research (Suwignyo, 2013) in this case literary texts are viewed as a phenomenon of the author's awareness as an individual and as a member of a community group. The scientific reason for limiting the study to Tidung culture is that it is the culture most closely related to the lives of students studying at the University of Borneo Tarakan. Tidung culture is most likely to be threatened by its native community due to its coexistence with transmigration communities. Based on these considerations, the research

focused on representations of Tidung culture in student poetry. This also serves as an effort to continue to pay attention to and preserve the indigenous Tidung culture (Siteu et al., 2023) from the influence of multiculturalism in North Kalimantan, from the various styles brought by students from their respective regions and the campus's location in an urban area thick with ethnic diversity. Therefore, it is a challenge to analyze more deeply how the representation of Tidung ethnic culture through student poetry is.

2. METHOD

Qualitative research (Rahadi, 2020) is a research approach that is carried out based on phenomena or symptoms that occur in the field, and can adapt to situations and conditions, and can change. In this context, qualitative research is a research approach that aims to understand social and cultural phenomena in depth and contextually (Raco, 2010)((Coords.), 0), 2012) (Denzin, 1997). Qualitative research focuses on collecting rich, detailed data about the experiences, perceptions, and meanings given by individuals or groups within a specific context. The data obtained is then analyzed, and the results of the data analysis become findings, which are then given meaning (Suwignyo Heri et al., 2013).

Furthermore, this research uses a method by analyzing the subject of the text in the poetry collection *Gubahan Pena Negeri Borneo* (Ilham, Muhammad, Boni, 2021) to determine the representation of local cultural elements.) To identify the representation of local cultural elements. Representing local culture will be classified through seven cultural elements (Koentjaraningrat, 2009), namely, knowledge systems, social organizations, languages, systems of living equipment and technology, livelihood systems, religious systems, and arts on a local scale. Krippendorff (2004: 18), content analysis is a method used to analyze and interpret the meaning of textbooks and images or other forms.

Krippendotff (2004) stated that the content analysis technique consists of six steps, namely: (1) unitizing, collecting local cultural data in the collection of poems "Culture and Love (Bucin), (2) sampling, in this case the determination of the sample will be used to determine the research boundaries. Sampling of course focuses on the analysis of the collection of poems Culture and Love (Bucin) by students (3) note-taking, note-taking is used to determine how local culture is represented in North Kalimantan, (4) reducing, data reduction in this study is to select relevant data, (5) interpretation, description/analysis of the representation of local culture in the collection of poems Culture and Love (Bucin) by UBT students.

3. RESULTS AND DISCUSSION

The quotations contained in the collection of poems Bucin (Culture and Love), which show the representation of Tidung ethnic culture. will then be analyzed using seven cultural elements as (Koentjaraningrat, 1985).

Koentjaraningrat (2009) include, knowledge systems, social organizations, language, life equipment and technology systems, livelihood systems, religious systems, arts on a local scale but in the data analysis presented in this article only on social organizations, languages, livelihood systems, arts on a social scale. The following is the presentation of the analysis data:

Social Organization

Culture (Amelia, 2023) has a significant role in shaping people's behavior regarding the environment. For example, mutual cooperation (gotong royong) is an important cultural value in Indonesia, serving as the foundation for community cooperation in protecting the environment. Social organizations in the Tidung community reflect cultural values that prioritize tolerance, unity, and the preservation of ancestral heritage. This can be seen in the poem "Indonesia Bumi Paguntaka," which depicts the harmonious social life of the Tidung people, open to

differences, and adhering firmly to the principle of Bhineka Tunggal Ika (Unity in Diversity).

Attitude of tolerance towards each other, cultural differences, openness to accepting transmigration communities.

Data:

Indonesia, Land of Paguntaka

Paguntaka Earth

abundant agricultural produce

tolerance knows no distance

highly upheld values

Tangkalan

yes a place to find food

all corners are there

earn a living from the ancestral land of

Paguntaka

bhineka tunggal ika stands firm

towards the peak of brotherhood

together preserving ancestral heritage

Indonesia, the land of Paguntaka

Through the poetry excerpts produced by students through the poetry collection, social organizations within it can be identified according to the characteristics of tribal culture. In the verse

"The Land of Paguntaka

abundant agricultural produce

tolerance knows no distance

highly upheld values"

This quote depicts a harmonious social relationship with the cultural and religious differences brought by immigrants. The line "tolerance knows no distance" demonstrates that the indigenous Tidung people have a high tolerance for differences, whether cultural, social, or religious. Likewise, "highly upheld values" symbolize the Tidung people's high regard for each other.

Next on the quote

*"Tangakan
yes a place to find food
all corners are there
seek sustenance from the ancestral
land of Paguntaka"*

Based on the verse above, it shows that the Tidung tribe believes that social organizations are closely related to economic activities in their area. The line "all corners are there" shows that the social life of the Tidung tribe is very open and encompasses anyone who wants to survive. However, they also believe that all the sustenance obtained cannot be separated from the ancestors of the Tidung tribe. This can be seen through the quote "earning sustenance from the ancestral land of Paguntaka".

Language

Language has a central role in human life, language is able to be an effective means to describe almost all human intentions and needs (Widyastuti, 2024). The Tidung people who inhabit their traditional territory generally speak Tidung. Many of the newer generations, especially migrants in Kutai Kartanegara and the Jakarta Bay area, no longer speak their ancestral language (Nanang, 2008). However, in this case, the poetry of Tidung ethnic students uses Indonesian, which can be seen in the following poem.

Aspects observed:

Selection of diction that shows the identity of the Tidung tribe

Data:

Sacred Mantra

*I never saw
Your face before
Until finally we met
And introduced by the universe*

*Until...
My tradition brings us*

On the call and open the tentacle

*By agreement
A meal is given
To your family
The agreement is called
Bringing us to ngatot de plut
The feeling of happiness is beautifully painted on
my lips
Sweet smiles from our family
Signifying that the next tradition will be carried
out*

*Hadra art accompanies tradition
Powder and Selanggo
Continued besanding
Until the sacred mantra is uttered*

*Once again...
A happy smile mixed with emotion
Beautifully painted on the lips of our family
Until we are invited*

*Kiwon loses landom
Be the beginning of our story
Become a married couple*

*Nyembaloy becomes the end
From this sacred tradition
May happiness and
Blessings always accompany
Our family*

Through several choices of diction used in the poem entitled sacred mantra, it shows that there is a representation of Tidung culture produced by students through the following collection of bucin poems:

*"Until...
My tradition brings us
In the shouting and opening the tentacles"*

The choice of diction "beseruan" and "buka tungut" (opening a bell) demonstrates the Tidung tribe's identity, demonstrating their strong attachment to their traditions and ancestral

heritage. Furthermore, in the third stanza of the poem "Mantra Sakral"

*Bringing us to ngatot de plut
Powder and Selanggo
Kiwon loses landom
Nyembaloy becomes the end*

Shows several choices of diction used by the writer that indicate the terms specific to the Tidung language and shows that the Tidung language has a unique structure that is different from other regional languages in Indonesia. The diction used in the verse above is often used in rituals or sacred ceremonies in the North Kalimantan region, especially the Tidung tribe.

Livelihood System

The Tidung people's livelihood system reflects not only economic activity but also local wisdom integrated with culture and the environment. One prominent aspect is the Baloy House, which is more than just a residence, but also a center for traditional activities, arts, and a symbol of Tidung identity. Built from Kalimantan's unique ironwood and decorated with carvings of coastal flora and fauna, the Baloy House represents the sustainability of a natural resource-based livelihood and the values of togetherness. Its continued existence demonstrates how the Tidung people have maintained their traditions while adapting to changing times.

The following data summarizes the relationship between the Baloy House and the typical Tidung livelihood system.

Aspects observed: The unique livelihood system of the Tidung tribe which differentiates it from other cultures in Indonesia

Data:

Baloy House

*You wake up facing north
You have a uniqueness that other traditional
houses don't have.*

*The ironwood you use is typical of the island of
Kalimantan.*

*Carvings adorn the walls
Which depicts local wisdom of the region*

*Baloy house
That's your name, the place where traditional
activities are carried out
A place to display Tidung tribal arts
You have your own special characteristics*

*Your carvings in the form of a wealth of flora and
fauna
Related to coastal areas.*

*Everyone hopes you will remain standing strong
As Kalimantan guards your buildings
So that it remains standing and is seen as
beautiful by the viewer.*

The verses in the poem "Rumah Baloy" (Baloy House) represent the Tidung people's cultural livelihoods. This is illustrated in the following verse:

*"The ironwood you use is typical of the
island of Kalimantan.
Carvings adorn the walls
Which depicts local regional wisdom"*

This quote shows that one of the livelihoods of the Tidung people is hunting or cultivating ironwood for use as building materials, as the Tidung people's houses are typically built on stilts. The following stanza follows:

*"Your carving is in the form of a wealth of
flora and fauna
Related to coastal areas."*

It also shows that the distinctive characteristic of the Tidung tribe is its carvings

and this has become one of the livelihoods of the people in the North Kalimantan region, such as wood carvings, batik clothes, and other knick-knacks that have high artistic and selling value.

Art on a Local Scale

For the Tidung people, art is not merely entertainment, but a cultural expression that embodies spiritual, social, and collective identity values. One form of this is Iraw Tengkeyu, an annual ritual that combines performing arts (such as dance, music, and boat parades) with profound philosophical symbols. The poem "Iraw Tengkeyu" in the anthology Bucin (Culture and Love) describes how this art serves as a connecting medium between humans, nature, and ancestors, from the symbolic colors (yellow, green, red) that represent majesty and honor, to the giant boat as an icon of community pride. Through Iraw Tengkeyu, the Tidung people not only preserve traditions but also strengthen social coherence and belief in harmony with the universe.

Aspects observed: Local Arts of the Tidung Tribe in the Iraw Tengkeyu Ritual

Data:

Iraw Tengkeyu

*The spring sanctifies every step
Prayer and hope meet in one jar
Mixed flows in the pulse of the universe
Towards the spirit of the ocean*

*Wash away every thirsty gulp
Flowing the old soul
Making the ocean a place to anchor
Desperate and hope*

*Bamboo wrapping
The color yellow symbolizes majesty
Green and red cloth that decorates
Symbolizes an honor*

*The giant boat typical of Tidung
Your presence brings excitement*

Fishing for curious people

Seeing a moving boat

The procession along the shoreline

Wearing traditional clothes

Not to mention the polish on her face

*Followed by a dance that swept away the
atmosphere*

Art on a social scale is also depicted in the poetry collection Bucin (Culture and Love) through the poem entitled "Iraw Tengkeyu." Based on cultural phenomena, Iraw Tengkeyu is a traditional ritual activity, yet the materials used possess detailed artistic value. In this context, Iraw Tengkeyu is seen as art, specifically as a fine art. Art (Nanang, 2008) is a branch of art that creates works of art using media that can be captured by the eye and felt by touch. Here are the stanzas that describe art on a social scale:

*"The bamboo wrap
The color yellow symbolizes majesty
Green and red cloth that decorates
Symbolizes an honor"*

The yellow, red, and green colors used in the Iraw Tengkeyu ritual symbolize the majesty of society, specifically the leadership and honor portrayed by the leaders, which are closely tied to the traditions and culture of their respective regions. Furthermore, the following quote also illustrates art on a social scale.

*"The giant boat typical of Tidung"
Your presence brings a crowd, attracting
curious people.
Seeing a moving boat"*

The verse shows that the line "Tidung's giant boat" is a symbol of culture and identity of the Tidung people. Meanwhile, the line "hadmu bawa ramai" (having brought crowds) shows that the Iraw Tengkeyu activity is a cultural activity that has social values and relationships with the community as a form of annual tradition of offerings to ancestors that have mystical values in

them that are believed to be directly related to the safety and well-being of the people who live there.

DISCUSSION

The results of this study indicate that literary works, particularly poetry, can reflect the cultural and social values of a society, in this case the Tidung people. In analyzing the lines of the poems studied, a strong representation of attitudes was found. tolerance and respect for differences, which is an integral part of the social life of the Tidung people. It is divided into four cultural elements:

Social Organization In the poem, the social organization of the Tidung people is reflected through values such as openness, simplicity, and respect for differences. This demonstrates that the Tidung people uphold harmonious social relations and make tolerance a vital part of daily life. This is evident in the poem's diction and characterization, which emphasize a spirit of togetherness and mutual cooperation.

Livelihood The Tidung people's livelihoods are depicted through depictions of coastal communities known for their ironwood or redwood production. Furthermore, their carving skills are also a distinctive characteristic. This reflects the Tidung people's close relationship with their natural surroundings and how nature serves as both a source of income and a source of cultural identity.

Art (on a local scale) Art in Tidung culture is represented as a medium for conveying meaning and expressing cultural values. Poetry depicts local art not only as a form of entertainment but also as a means of cultural communication, through the use of symbols, colors, and shapes that have special meaning in Tidung culture. Thus, art serves as a bond of cultural identity and a heritage that must be preserved.

Language is an important element in this poem, as it serves as a means of conveying

distinctive cultural meanings. The diction in the poem reflects the vocabulary used in Tidung rituals and traditional activities, which contain symbolic and emotional meanings. The use of local language reinforces ethnic character and distinguishes Tidung culture from other cultures.

Overall, poetry "*Bucin: Culture and Love*" Not only is it a medium for artistic expression, but it also serves as a means of documenting and preserving Tidung culture. In the context of the influence of globalization and interactions with transmigrant communities, this poem serves as a symbolic form of resistance against the erosion of cultural identity. Literary works like this play a crucial role in elevating and preserving the existence of endangered local cultures.

4. CONCLUSION

Based on the results of data analysis on the research title of Tidung Ethnic Culture Representation in the Poetry Collection "*Bucin: Culture and Love*" of Border Students in North Kalimantan. Using 7 cultural elements namely knowledge system, social organization, language, life equipment and technology system, livelihood system, religious system, art on a local scale but in the data analysis presented in this article only on social organization, language, livelihood system, art on a social scale then it can be concluded that the social organization of the Tidung tribe has a very simple social organization, mutual respect, and tolerance towards differences in culture or beliefs.

Furthermore, the use of the Tidung tribe language has unique characteristics as a tribal identity. The Tidung tribe also has a carving art spirit as part of their livelihood which is usually used in carving typical Tidung batik and carving knick-knacks, and materials that have a selling value.

The local art depicted in the title of the poem "*Iraw Tengkeyu*" demonstrates that everything used in the Iraw Tengkeyu tradition

has artistic value, reflecting the local identity within it. The colors, shapes, and objects used are characteristic of the Tidung people.

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