

Bungai Jarau as a Psychology tool for Communication among the Iban Community in Sarawak

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ABSTRACT

Background and Purpose: This study is about *Bungai Jarau*. *Bungai Jarau* is an art and cultural object in the Iban community in Sarawak¹. In ancient times, *Bungai Jarau* was used as a message tool psychology or an intermediary tool. A messenger letter of the Iban people used *Bungai Jarau* to ask for help or to inform urgent news that befell the Iban longhouse. This *Bungai Jarau* is created for defensive purposes prior to if the enemy wants to attack the longhouse. Then the Iban people used chicken blood on this *Bungai Jarau*. *Bungai Jarau* will be sent to other longhouses to ask for help as soon as possible. In addition, *Bungai Jarau* is an important object in the Gawai festival of the Iban people. *Bungai Jarau* is a symbol of the glory and identity of the greatness of the Gawai festival. The purpose of *Bungai Jarau* in Gawai celebration is to welcome the arrival of extraordinary powers and also humans in general. *Bungai Jarau* is produced from *Purang* wood because this wood is not hard and it is easy to carve. But nowadays, *Bungai Jarau* is a cultural and artistic object that has changed its function. *Bungai Jarau* has become an object of adornment (decoration object) due to the cultural change but it remains the pride of traditional art passed down from generation to generation by the ancestors of the Iban community until today.

Methodology: The focus of this research is to understand and interpret descriptively the cultural object of the Iban community in producing of traditional art. This research used qualitative methods by doing fieldwork and collecting data from informants based on three settlements of the Iban community in Sarawak, namely in Rumah Sawing Kandau, Kampung Dayak, Jalan Kejatau, Simanggang, Kampong Po Ai, Dau Melugu, Sri Aman, Rumah Serau, San Pandak Lubok Antu, Sri Aman, Sarawak, Malaysia, Rumah Ayom Bujet, Kampung Selepong, Sri Aman and Henry Anyie, Majlis Adat Istiadat Sarawak, Malaysia. The research methods used in collecting data at the research location are the individual interview method (in-depth interview) and method (focus group interview). The researcher has interviewed several expert informants in the field under study. This interview was conducted in several longhouses in Sri Aman Division, Sarawak and also an interview with an official at the Sarawak Customs Council. All research findings have been obtained through a qualitative method, which is by interviewing several home harvesters who are experts in the field of culture and experts in the affairs of *Bungai Jarau* traditional art production. All the primary data that has been obtained has been analyzed to explain the new findings through the research.

Findings: The studies have established that *Bungai Jarau* is not limited to merely a heritage legacy for the Iban in Sarawak, but has significant extended aesthetic value within tradition, art, Culture and civilization. Nowadays, *Bungai Jarau* has more contemporary role in the Iban culture. However, it is still widely accepted as an icon, ritual object, identity and relevant as traditional art shared by many.

Contributions: Through this research, it is hoped to help preserve the traditional art, local knowledge, and the significant of the making of *Bungai Jarau* as an Iban cultural icon, ritual object, and identity at Sarawak.

Key Words: Culture, Iban, Traditional Art, *Bungai Jarau*, message tool, cultural object, decoration, cultural change

1.1 INTRODUCTION

Cultural manifestations are one of the basic understandings in understanding the social and way of life of an ethnic group. According to Linton (1995: 259-260), the culture of a society is a view of a group of ideas and habits that

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are learned, possessed, and inherited from generation to generation. Moreover, according to Koentjaraningrat (1975) culture has three existences. First, it exists in a complex of ideas, norms, rules, and the like; the latter exists as a complex of patterned behavioural activities of humans and society; all three exist as objects of human work. Cultural learning according to Foster (1962) is through learned experience, gained through society living together daily. Cultural transitions can be transferred formally and informally i.e., through verbal, non-verbal, or personal examples.

The culture of a society can be interpreted or translated through activities and the use of cultural materials such as dance, customs, clothing, and even food. For the State of Sarawak, the existence of a multi-ethnic group through a long history has formed a dynamic and progressive mixed culture. The majority of them are of the Iban, Bidayuh, Orang Ulu, Malay, and Chinese make Sarawak is rich in traditional art are the original, esthetic and rich culture and tradition of Borneo. The Iban Traditional Art such as *Bungai Jarau*, Ceramic, *Pua Kumbu* and *Parang Ilang* have become quite synonymous and become the main tourist attraction to the state.

For the Iban community, heritage culture such as *Bungai Jarau* is one of the cultural elements that exist created as a symbol and identity to differentiate themselves from other groups or individuals. This traditional art heritage was created to meet the needs of life and also the cultural philosophy of the Iban community in carrying out customary ceremonies and religious rituals. *Bungai Jarau* a type of traditional art made of wood has become the traditional Iban art since antiquity. Treats are often found or presented as traditional identity during the Gawai Dayak in Sarawak and used as a ritual object ceremony (ritual feast) to *Petara* (God). It is clear that the heritage culture of Iban *Bungai Jarau* has a significant cultural manifestation in terms of the heritage and traditional wisdom of the Iban community in Sarawak.

1.2 LITERATURE REVIEW

Bungai Jarau is a traditional art found in the Iban culture and society in Sarawak. The traditional art of *Bungai Jarau* is made from a type of wood known as *Purang* wood. *Bungai Jarau* art is a man-made product that uses skillfully arranged materials to voice the human experience. The usage of *Bungai Jarau* acts as a medium of communication in the Iban society's tilt ceremony, (Mohd. Johari Ab. Hamid, 2001: 4-7).

Traditional art is the whole of knowledge, experience, attitude and behavioural patterns that are habits owned and inherited by members of a certain society, (Eric Jensen, 1993: 1-7).

Bungai Jarau is placed in front of the longhouse to prevent evil spirits from entering the longhouse of the Iban community, (Uchibori, 1978: 19-20). The history and tradition of Iban community life in the longhouse is seen as impressive and very beautiful because it is filled with the traditional customs and life of the Iban community during Rajah Brooke's colonial era, (Susan Chemerai Anding, 2003). There are various skill activities, but the art is very special. Special art has an international demand because it has a message that will move us deeply and be a new awakening into the human realm. In this context, wood carving of the Iban community is considered an art form that carries various meanings and specific functions in daily life activities, (Sarkar, 1995).

1.3 DATA ANALYSIS

Bungai Jarau is a message psychology tool or an intermediary tool acted as a letter sent by the Iban community in the past to ask for help or inform any urgent news that befell the longhouse of the Iban community.



FIGURE 1: Prang wood that has been dried is ready to carving.
Source: Fieldwork Study

Bungai Jarau will be produced if the enemy wants to attack a long house, then they will put chicken blood on this *Bungai Jarau* and then send it to other long houses to ask for help as soon as possible. In relation to that, the other purpose of *Bungai Jarau* is on Gawai festivals such as *Gawai Sandau Ari* and *Gawai Kenyalang*. Usually, every celebration or performing an intention such as birding or *bertingam*, the Iban community is obliged to use *Bungai Jarau*. *Bungai Jarau* is a symbol of a ceremony or that is being carried out and it is believed to welcome the arrival of the *Pangau Libau* (Supernatural Power) such as *Keling* and *Bungai Nuing* to the longhouse of the Iban community.

In the olden days, the function of *Bungai Jarau* was known as a messenger letter and it was a messenger of emergency news or an emergency messenger letter that happened in the long house of the Iban community. *Bungai Jarau* that was sent to the longhouses of the Iban community to ask for help in times of emergency was very important once upon a time, because in the era before technology developed as it is today. Therefore, the era, way or method of using *Bungai Jarau* is the same as sending an important message or order. In this context, symbolic objects and human energy are very necessary to succeed in the process of delivering important news to the Iban community in an Iban longhouse in Sarawak. Human energy in this context is that it refers to the energy of single men to carry *Bungai Jarau* which is a medium or symbol of the said message.



FIGURE 2: Bungai Jarau that has been produced.
Source: Fieldwork Study

An interesting thing about the whole process of sending *Bungai Jarau* is that the Iban community in the past used *temuko tali* or in simpler terms, the use of calendars. This *Temuko* rope is the rope that represents the whole day that the single man sends *Bungai Jarau*. For example, a long rope is cut every day after one day has passed. It is to mark the completed a day journey of a single man carrying the *Bungai Jarau* on a mission to spread news or news in times of emergency situation.

However, at present day not many young generations know this *Bungai Jarau* due to the lack of ritual ceremonies and the practice of using *Bungai Jarau* in certain festivals such as *Gawai* and *Miring*.

In the olden days, the Iban community usually put *Bungai Jarau* in the middle of their *bendang* or paddy field for the purpose of worshipping or tilting the rice paddy ritual in the middle of the *bendang*. Usually *Bungai Jarau* is placed on the edge of the plate. Certain mantras need to be recited so that the paddy field is free of disturbance from animals or unwanted insects that interfere with the growth process of the paddy. Likewise, for the Iban people who intend or want to full fill their wishes, then they will produce this *Bungai Jarau* first. However, the Iban community used to have a forgiveness ceremony or better known as *ngampun* (offerings).

This forgiveness ceremony is performed after a death in a long house or when there is an outbreak of a dangerous disease or a bad dream that is believed to bring disaster to the Iban community in the long house. The *ngampun* ceremony aims to protect the residents of the long house from any calamity that befalls them and this ceremony is usually performed by the head of the village himself. The plates that have been arranged will be placed in a

small hut or skip of forgiveness built at the main entrance leading to the long house or placed on a bamboo container known as *teresang*. This adoration ceremony or offerings ritual is done so that the rice fields of the Iban community can produce a good rice harvest.

This forgiveness plate will be placed in the hut overnight and during that period, any guests are strictly prohibited from entering the longhouse area and local residents are also prevented from entering and exiting the longhouse area until the next day. In addition, the main road to the village will also be covered with *Purang* wood and *Bungai Jarau*. Any invasion that occurs whether it is a guest or a local resident, then a customary law will be imposed on that person.

In addition to neutralizing the chaos in the longhouse, using *Bungai Jarau* can be used as a material to start a fire or self-sustain in the jungle if the Iban community is in the middle of the wilderness. This is because in the olden days the Iban community used this *Bungai Jarau* which was cut to be used as a source of fuel because it was easy to burn with its heat. It is very clear that this *Bungai Jarau* has many functions and its own meaning.

Bungai Jarau is a traditional art that has been the pride of the Iban community in Sarawak for generations. This traditional art of *Bungai Jarau* has been handed down from generation to generation until today by the ancestors of the Iban community. As a result, it is the role of *Tuai Rumah* and his men in the long house to jointly preserve the use of *Bungai Jarau*. This is so because the longhouse of the Iban community led by *Tuai Rumah* (head man) still maintains *Bungai Jarau* in the longhouse. To produce good and high quality *Bungai Jarau*, the Iban people use a type of wood known as *Purang* wood because this wood is not hard and it is easy to chisel.

In the Iban culture and community, before performing a celebration or a ceremony, it is important for the residents of the longhouse to hold a *baum* or known as a meeting first to set an important date to complete the celebration or ceremony. In the meantime, the use of *Bungai Jarau* is one of the important objects because it is the original traditional art of the Iban community and it has a high value and was appreciated by the Iban community in the past. However, nowadays, *Bungai Jarau* produced in longhouses still maintains its traditional value and authenticity, but its function has changed to the point that it is used as an object of decoration in longhouses.



**FIGURE 3: Po Ai Longhouse Melugu, Sri Aman, Simanggang, Sarawak, that has been decorated with Bungai Jarau,
Source: Fieldwork Study**

For this reason, it is very important for the young generation, especially the young people of the Iban community, to continue to appreciate the traditional art of *Bungai Jarau* so that they continue to enjoy the beauty and aesthetics of the traditional art of the Iban community.

In Iban culture and society, *Bungai Jarau* is very important in *miring* ceremonies or festivals such as *Gawai sandau ari*, *Gawai kenyalang* and *Gawai Batu*. Usually, *Gawai Sandau Ari* is held for certain ceremonies such as when the Iban community has a bad dream, dreaming together with people in *Panggau Libau*, *Ngintu Pengaroh*

(Champ), predicting fate (through divination of pig's heart). This ceremony is carried out during the day from early morning until noon. When this ceremony is carried out, *Bungai Jarau* is also produced and placed in every corner and around the *ruai* and verandah up to the porch of the longhouse and then the *miring* event will be carried out in this Gawai. In the olden days, when an Iban man wanted to go down for military training, he needed to hold a *Gawai Sandau Ari* to bless him to go through the training safely and succeed perfectly.



FIGURE 4: Pandung that shows has been wrapped with pua kumbu
Source: Fieldwork Study

While this Gawai Kenyalang is carried out before and after the Iban men are successful or successful in the *Ngayau* expedition field in the past and aims to avoid accidents and any oaths from the enemy and also to get good results. *Gawai Kenyalang* is also one of the biggest *gawai* for the Iban community in the past because usually this *Gawai Kenyalang* is held for seven days and seven nights. *Gawai Kenyalang* is held to call and ask for help from the *Panggau Libau*, namely, *Keling* and *Bungai Nuing* when entering the battlefield. *Bungai Jarau* is also placed together or next to the Carved Firefly Statue to be used as a symbol of this ceremony. This is because the Iban community who want to start planting *huma bukit* paddy and swamp paddy also use *Bungai Jarau* in the *Gawai Batu* ritual ceremony. In the stone device ritual, this *Pandong* will be filled by three *lemambang* (bard) people while they surround the *pandong*. *Mengap* is one of the ways of delivering holy verses at that time to ask for blessings from supernatural forces throughout the process of the rice planting season. In conjunction with the device day, the extraordinary powers that are worshiped and invoked are *Raja Sempulang Gana*, *Raja Kirai Raja Sua* and *Aki Lang Sengalang Burung* will be summoned to bring luck and good fortune as well as provide protection and safety to the rice plantations and be able to produce a good rice harvest good at harvest time. In the past, this *Gawai Batu* was not celebrated every year, but it was done approximately every six to seven years or when the harvest was dwindling. When this *gawai* is carried out, the whetstones and all the equipment that will be used during *bumai* or *berhuma* will be gathered together in a *pandong* (altar) (a *pandong* wrapped in *pua kumbu*/spiritual blanket) and placed in the *ruai* (veranda) along with the *Bungai Jarau* as a symbol of the greatness of the *Gawai Batu*.

According to Iban culture, if someone sends this *Bungai Jarau*, it means that there is something important to convey. *Bungai Jarau* is sent as a psychology message or communication tool. There are messages conveyed through *Bungai Jarau* for example, *ngayau*. *Bungai Jarau* was sent to every nearby longhouse to ask for help to attack the enemy. It is more like a messenger and brings exciting news to the previous Iban community. This *Bungai Jarau* is also produced if there are relatives who are dying, for example they will put a *luntik* and further spread that the *Bungai Jarau* they brought came from the longhouse.

Likewise, if the Iban longhouse holds a *gawai* ritual, they need to put a sign (*tambai*) together with *Bungai Jarau* earlier as a sign that the Ibans are holding a *gawai* ritual. In the Iban culture, usually finding the rope is used to calculate the date or the number of days that the *Bungai Jarau* is sent from one place to another. According to the

Iban people, *Bungai Jarau* is important and must be present in certain *miring* and *gawai* rituals. If the former Iban community wanted to intend, then they used this *Bungai Jarau* as a sacred symbol in this ceremony. In the Iban community, there is also a belief of seven betel nut syrups. There is also *Bungai Jarau* in the skip of forgiveness. An *agung* doll or a stunner, "we're waiting for you, you're messing with us, you're waiting for us, you're the one who wants to mess with us, you're the one who's trying to mess with us, you're the one who is *lemi, lunti, alah tumhang, tullah bunsung lunggu*". This means that a statue that is deliberately made or produced is believed to be able to ward off the power and evil spirits or repel the forces that want to attack a person or the longhouse in the Iban community. There are three types of *Purang* wood namely, *balang purang, ruman purang and temenua purang*. However, it is still in the category of *purang* wood.



FIGURE 5: An informant is making Bungai Jarau from *Purang* Wood
Source: Fieldwork Study

According to the Iban community, *Bungai Jarau* has a symbolic meaning in the *mengai* tradition which is performed as a *leka timang* (mantras) played as a story or journey of a spirit or spirit of a person who has died. This *Bungai Jarau* is a symbol or a message tool of the Iban community in the past because this *Bungai Jarau* is sent from one place of the longhouse to another place of the longhouse to deliver important news or breaking news of an emergency that happened in a longhouse. Like the idiom of the Iban community "*Bungai Jarau tali temuko kena ngangau ka bala rumah panjai*" or *Bungai Jarau* as communication medium to call during an emergency situation in the Iban long house.



FIGURE 6: Bungai Jarau
Source: Fieldwork Study

In Iban culture, *Bungai Jarau* also needs to be placed on *Antu Pala*. *Antu Pala* that is placed on the roof of the long house with its *ringka*, *seluk* and *bengkung* (basket). This *ringka* is a rattan made to store the heads of enemies that were found from expeditions of *ngayau* in the past. While *seluk* is a tool that looks like a basket to store dishes in. Next, the *bengkung* is a circle with *Bungai Jarau* wrapped around the *bengkung*. In addition, *Bungai Jarau* was also used as a stick as a messenger letter in ancient times. Therefore, *Bungai Jarau* is very special and has a high psychology meaning and philosophy and has a unique and distinctive meaning in the Iban culture and community in Sarawak.



FIGURE 7: This picture shows the Antu Pala in the Ringka, Seluk and Bengkung together with Bungai Jarau.

Source: Fieldwork Study

Apart from the Iban community, the Orang Ulu community also has *Bungai Jarau*. *Bungai Jarau* in the Orang Ulu community has four specific meanings. *Bungai Jarau* in their community is called Penghut. The meaning of the first Penghut is Penghut Lurai Aru Pungun and it is the longest *Bungai Jarau* once carved and produced. It is usually placed at the mouth of the river or in front of the longhouse of the Ulu people. Its purpose is to mark the arrival of guests who visit their home.

The second *Bungai Jarau* is *Penghut Aru Ito Telo*. This *Jarau Bungai* is also long but it is produced with three layers of *Bungai Jarau*. The purpose of this *Bungai Jarau* is produced as a symbol of unity in a community of Ulu people who represent three social classes, namely Maren, Hipui and Panyin, which means the upper class, the middle class and the lower class.



FIGURE 8: Bungai Jarau are hung on the ceiling.

Source: Fieldwork Study

Bungai Jarau of the third category is Penghut Lurai which means maintaining bonds and well-being in the longhouse of the Ulu people. The next *Bungai Jarau* is the *Penghut Ting* category. This *Penghut Ting* is always placed under the roof of the longhouse and tied together from the first door of the longhouse to the end of the longhouse. The meaning is that the cohesion and unity that needs to exist in the local community needs to be preserved and maintained forever.

1.4 DISCUSSION RESULTS & FINDINGS

Bungai Jarau practices among younger generations were slowly faded and forgotten. These factors created great concern to the Iban community. Younger generations lack of knowledge and exposes of the meaning of using *Bungai Jarau*. The younger generation is less exposed to the production and use of *Bungai Jarau* due to the lack of curiosity from the younger generation themselves. The prohibition for young people and only men to pluck *Bungai Jarau* is seen as a great limitation and constraint in preserving the traditional art of *Bungai Jarau*.

Advances in information and communication technology are growing rapidly at this time. Seen as a big challenge because game in the form of information technology attract the attention of young people more than *Bungai Jarau*. The cold attitude of the Iban community is also seen to have affected the traditional culture of *Bungai Jarau* art. Overall, after analyzing the data from the research findings, it was found that the traditional art factor of *Bungai Jarau* is increasingly being forgotten by the Iban community due to the current of modernization and the lack of exposure about *Bungai Jarau*.

Encourage the youth, especially the Iban community, to learn to produce the *Bungai Jarau* in every cultural event of the Iban community in Sarawak. In addition, it is necessary to hold a competition to rake to produce *Bungai Jarau*. It is necessary to hold workshops and tutorials in the general public such as at a large cultural event to give exposure and production skills of *Bungai Jarau*. It is the role of parents and the Iban community itself that should apply knowledge about the traditional art of *Bungai Jarau*. Next, the Iban community needs to be exposed to the importance and existence of the traditional art of *Bungai Jarau* such as exhibitions, campaigns and also education in the subject of the Iban language.

The difference and function of *Bungai Jarau* that was produced in the past and now needs to be given serious attention. This is because the function of *Bungai Jarau* in the present time has changed a lot as a result of the clash of big cultures with small cultures. *Bungai Jarau* nowadays only functions as an ornament or used as an interior design for art and cultural events in Sarawak. However, the production and use of *Bungai Jarau* still maintain its uniqueness and distinctive aesthetic and performance characteristics.

The purpose of producing *Bungai Jarau* was *Bungai Jarau* as the Official Messenger Letter of the Iban community to deliver important messages in times of emergency in the long house. In the olden days, *Bungai Jarau* served as a warning message to inform about a planned enemies attack on a longhouse or a place in the jungle. This is because the party planning the attack would tie a charred wood together with *Bungai Jarau* that will be planted at the path along to the river and the road used regularly by the targeted longhouse's residents. So that when the longhouse residents saw the *Bungai Jarau*, they would get the message that the enemies were coming to their longhouse. This situation also gives the important messages and opportunity for women and children of the targeted longhouse to evacuate or hide themselves before the enemies arrive to their longhouse. The difference between the production of *Bungai Jarau* before and now is that in the past more use of *Purang* wood was used, but nowadays various types of materials and wood are used in the production of *Bungai Jarau*. In fact, its function has changed until now it is more used as a decorative tool such as interior and exterior decoration of the long house and is considered a traditional art that has a very high value look and soul.

In Iban culture and community, the use of *Bungai Jarau* does not have certain taboos and there is also no taboo in producing *Bungai Jarau*. However, it needs to be respected because it is believed to be one of the sacred traditional arts and is very important in large-scale ceremonies in Iban culture and society. After using the *Bungai Jarau* according to the importance of the ritual ceremony or *Gawai* involved, for example three days and three nights or seven days and seven nights, then you can open or take back this *Bungai Jarau*. After taking the *Bungai Jarau*, it should not be thrown anywhere, instead it should be placed at the edge of the garden or in the home store because it still has a high value and importance in the Iban community. The *teresang* produced also uses *Bungai Jarau* on the edge. During the former Brooke colonial era, brave warriors or Rentap also used this *Bungai Jarau*

in asking for help such as *Bejalai Ka Bungai Jarau*. Rentap is an Iban warlord who lives in Ulu Sungai Skrang. Rentap who was the leader of the Iban people had opposed Brooke's rule because Brooke planned to crack down on the practice of tax collection by local chiefs who were considered pirates by him, while it was a traditional source of income for local chiefs.

Brooke also interfered with the traditional way of life of the Iban people who practice the activity of cutting or beheading enemies with several reforms. Therefore, in 1853, Rentap together with his forces attacked the forts in Sungai Skrang. The British were ambushed by the Rentap people. Then there was a fierce battle between the two sides. As a result of the battle, a son-in-law of Rentap named Layang killed Alan Lee with his spear. Rentap immediately brought his team back to Ulu Sungai Skrang. Rentap was a true fighter because he never submitted to Brooke's rule until the end of his life. To this day, the tomb of the Rentap warrior has been restored by the Sarawak state government to commemorate his services. In the battle, the British retreated to the Merak base and this caused Rentap to be respected by his followers. However, Brooke's followers destroyed and burned 20 longhouses where Rentap lived. With that being said, Rentap has retreated and built a residence in the Lang river, which is in Ulu Sungai Skrang. However, Brooke's forces successfully attacked Rentap's longhouse and he and a number of followers retreated and built a fort on a hill called Bukit Sadok. Bukit Sadok fortress is difficult to conquer because it is strengthened by a cannon known as "Bujang Timpang Berang". Starting from 1875, the Brooke government made three attempts to capture Rentap. However, it was only in 1861 that they managed to control Bukit Sadok after bringing several cannons known as Bujang Sadok.

Offerings ritual or *Beburung* or *Beburung* are believed to have meaning for the Iban community. For example, the Iban community used to believe that if they saw an animal such as a deer in the paddy field or in their garden, they should return to the longhouse because it was feared that disaster would befall them as long as they were outside the longhouse of the Iban community.

The same is the case with a dream experienced by someone who is believed to bring a good or bad sign of something that will happen. In this case, this dream is related to the gods of the Iban community who warn that something is possible and will happen in the near future.

The current generation is less aware of the existence of *Bungai Jarau* because of the cultural shift and each has now embraced a certain religion such as Christianity. The traditional art of *Bungai Jarau* needs to be continued and needs to be preserved so that it does not disappear due to the current of globalization and modernization. Younger generation needs to appreciate and preserve the traditional art of *Bungai Jarau* for future generations to appreciate.

1.5 CONCLUSION

The younger generation Dayaks should learn *Bungai Jarau* making skills to ensure it will not become extinct in the future. The traditional art of *Bungai Jarau* is a cultural heritage that is a reflection of the high civilization of the nation and culture and the Iban community in Sarawak. One of the characteristic of a great and advanced nation is a nation that is able to appreciate and preserve traditional arts such as *Bungai Jarau* art. In Iban culture, the traditional art of *Bungai Jarau* is a psychology tool of communication and heritage art that has been passed down from generation to generation. Clearly in this context, the traditional art of *Bungai Jarau* is an art that has become an identity and an icon in Iban culture and society. This is because the art of *Bungai Jarau* becomes the identification of Iban people with extraordinary power. Therefore, the more traditional art of the past is preserved, then it is inevitable that the cultural relics will be appreciated more and more. Therefore, it is hoped that the traditional art of *Bungai Jarau* will continue to be a treasure of the Iban nation's uniqueness and distinctive cultural heritage. *Bungai Jarau* art is a work of creation, at the same time an art of high taste, and a result of the culture of the Iban community that is produced by itself or the result of interaction and communication with other cultures throughout the history of existence and continues to develop until now.

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