

‘Si Palui’: Depicting the Banjarese’s Cultures and Daily Life Through Digital Platform

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Abstract

The Banjarese community is known to be a group of people residing in both Indonesia and Malaysia. Despite having existed for a long time, the Banjarese community is still not widely known by many. The advancement of digitalization has opened new avenues for this community to promote their culture, one of which is through a series of short stories known as *Si Palui*. In fact, promoting local culture through digital platforms has been undertaken by many groups around the world. Hence, this paper aims to identify the cultural aspects depicted in these short stories and to compare them with real-life situations. All the short stories were posted on the Banjarmasin Post, an online platform that serves as a source for news in South Kalimantan. A corpus linguistics project known as the “Si Palui Corpus” was created for this study, consisting of hundreds of these short stories revolving around a character named Palui. By implementing Bierstedt’s interpretation of culture, this study found that these Banjarese short stories indeed depict the real life of the Banjarese people. Bierstedt presents three main interpretations of culture: ideas, norms, and things. Each short story appears to be embedded with at least one of these cultural interpretations, demonstrating that they were written based on the real lives of the Banjarese people. This study hopes to introduce aspects of Banjarese culture to a wider audience and serve as a foundation for future studies.

Keywords: *Banjarese; digitalization; short stories; cultural interpretation; real lives*

1.0 Introduction

The Banjarese community refers to the indigenous people of part of South Kalimantan Province. However, according to [36], the native people of Kalimantan are often identified as Dayak. This is influenced by the cultural system and language practiced by the people in the area. However, the term Dayak is less adopted in the daily lives of the people in the area. [20] has improved the statement given by [36]. According to him, the Dayak people prefer to identify themselves according to their area of residence, such as Kapuas, Bakumpai, Sampit, Barito, Katingan, Bena, Pasir, Denyah, Tidung, Kenyah, and so on. As for the Malay people residing in Kalimantan, they use the terms Banjarese, Pontianak, Kutai, and so on according to their place of origin. From these statements, we can conclude that the Banjarese people are, in fact, one of the native people in Kalimantan, especially in South Kalimantan.

The Banjarese people speak a language known as Banjarese language. This language has spread to the provinces of Central Kalimantan, East Kalimantan, and North Kalimantan. This statement is supported by [6] who states that Banjarese is a widely used language in South Kalimantan, Central Kalimantan, and East Kalimantan provinces. Despite South Kalimantan being the origin place for this Banjarese community, nowadays, they can be found in various places in Indonesia and Malaysia. This is due to the fact that this community is known for its wanderlust. [38] stated that the Banjarese people in the past were known as a group of people who liked to wander, or in Banjarese is known as *madam*. *Madam* or wandering, is known to be part of the culture for people who live by the river banks or seas [23]. This tradition is practised by various types of ethnic groups in Indonesia such as the Minang,

Acehnese, Buginese, Javanese, and Banjarese people, who are also known to be famous sailors, traders, and nomads (ibid.). According to [21], the mass migration of Banjarese people from South Kalimantan to Malaysia (or Tanah Melayu) happened at the end of the 19th century and early 20th century. Most of them are known as *perantau hilang*, referring to those who continue to live abroad and never return to South Kalimantan. This group of people then created settlements known as *kampung Banjar* and continued to practise their original culture and way of life, just like the one in South Kalimantan [21].

2.0 Problem Statement

Culture is a notoriously difficult term to define [3]. According to [5], a culture consists in patterned ways of thinking, feeling, and reacting, acquired and transmitted mainly by symbols, constituting the distinctive achievements of human groups, including their embodiments in artifacts: the essential core of culture consists of traditional ideas and specially their attached values. [8] stated that culture refers to how people feel about the organization, the authority system and the degree of employee involvement and commitment. Culture can be viewed as a widely held, shared sets of values, beliefs and ideas (ibid.).

It is important for an ethnic group to present their cultures to others rather than keeping them for themselves. In order to ensure that people will respect a certain culture, it is important for them to understand that culture first. There are many aspects in Banjarese culture that can be explored. There are many aspects of Banjarese culture that can be explored. According to [37], the local wisdom (lived, practiced, taught, and passed on from one generation to another) of the Banjar people continues to grow and become part of Banjarese culture. It plays an important role in its development, including managing the environment with moral values and messages, responsible behaviour, and respect and care for the environment [37]. In addition, the Banjar Tribe has a unique and distinct culture from most other ethnic cultures in Indonesia, namely the River Culture [11]. The life of Banjar people in South Kalimantan is closely related to the culture of the river, this is inseparable from the role of boat people who utilize the rivers in South Kalimantan as the orientation of their lives, which eventually develop into a river culture that appears in river transportation modes, settlements above sung which is called the *lanting house*, and the floating market, buying and selling activities on the river [11].

The advance in digitalization has opened a new way for this community to promote their cultures. It is hard to find an official Banjarese film because, compared to other ethnic groups in Malaysia and Indonesia, the Banjarese community can be considered a minority group. However, there are other ways used by this community to promote their cultures. One of the ways the Banjarese cultures were promoted was through short stories. However, instead of printing the short stories on paper, they used an online platform to do so. The use of an online platform for this matter actually has a lot of benefits. People spend a lot of their time on the Internet, and digitalization (the conversion of hard or paper files and documents into digital files and documents) is a widespread phenomenon nowadays.

Despite the opportunity to promote their rich cultural heritage through various forms of media, the Banjarese community remains relatively unfamiliar to the wider public. Although the unique traditions, customs, and values of the Banjarese people are vividly depicted in the collection of short stories known as *Si Palui*, these cultural representations have not yet succeeded in reaching or resonating with a broad audience. One significant reason for this limited recognition is the general preference among contemporary audiences for visual content such as videos, which are often more engaging and accessible than traditional written materials. Many people find videos more appealing because they provide immediate sensory stimulation and require less effort to consume, making it challenging for literary works like short stories to capture their attention. To overcome this hurdle and increase public awareness of Banjarese culture, it is essential to actively introduce and highlight the cultural values embedded within these stories in a way that connects with modern audiences. This could involve educational initiatives, multimedia adaptations, or interactive platforms that bring these narratives to life. Therefore, this study is designed to analyze and elucidate the cultural values portrayed in the *Si Palui* short stories, with the aim of preserving and promoting the Banjarese cultural identity while making it more accessible and appreciated by both local and global audiences.

3.0 Literature Review on Culture Digitalization

Digital media, as defined by [1], refers to media that are encoded in machine-readable formats, enabling them to be easily processed, transmitted, and stored by digital devices. This broad category includes a wide range of content types such as software, digital videos, images, web pages, databases, digital audio files, and e-books [1]. The defining characteristic of digital media is its ability to be created, viewed, modified, communicated, and preserved using various digital electronic devices, which has fundamentally transformed the way information is produced and consumed in modern society. While digital media offers numerous benefits such as enhanced accessibility, interactivity, and immediacy, it is also frequently criticized for the negative effects it may have on individuals and communities. Scholars around the world have conducted extensive research to investigate these potential harms. For instance, [24] highlighted that the rapid development of new media technologies has had a profound impact on the Malay value system, causing significant cultural shifts and challenges. Their study illustrates how technological advancements, while driving progress, can also disrupt traditional social norms and cultural practices, raising important questions about the balance between innovation and cultural preservation.

One of the most well-known and widely used types of digital media is social media. Social media can be broadly defined as a collection of interactive internet-based applications that enable users to create, curate, and share content collaboratively or individually [15]. These platforms have revolutionized communication by allowing people to connect, exchange information, and express themselves across vast networks instantly. Some prominent examples of social media platforms include Facebook, Friendster, Wikipedia, dating websites, Craigslist, recipe-sharing sites like all-recipes.com, YouTube, and Instagram [15]. Each of these platforms serves different purposes, from social networking and knowledge sharing to entertainment and commerce, highlighting the diverse functionalities social media offers to users around the world. Despite the numerous benefits and opportunities for connection and creativity, social media also has its drawbacks. According to [19], engagement with these platforms can sometimes lead to negative psychological and social consequences, including increased risks of depression and anxiety among users. Furthermore, social media has become a breeding ground for deceptive behaviors such as catfishing, where individuals create fake identities to mislead others. Issues like cyberbullying have also escalated, causing emotional harm and social isolation. More seriously, social media has been exploited for criminal activities and the spread of terrorism, making it a double-edged sword that requires careful management and regulation to mitigate its harmful effects while maximizing its potential benefits.

Nevertheless, digital media also brings with it several positive effects, one of the most significant being its role as a powerful platform for the promotion and preservation of diverse cultures. In fact, digital media has increasingly been utilized as a tool to showcase and celebrate particular cultural identities across the globe. A notable example of this cultural promotion can be found in the film industry, where elements of local culture are frequently incorporated into the creation of movies. According to [35], one of the key factors behind the global success of Thai films is their strong cultural relevance, which resonates deeply with audiences both domestically and internationally. Thai cinema is rich with cultural narratives and traditions, offering countless insights into the country's heritage while also exploring a variety of film genres that challenge conventional storytelling.

Local culture, characterized by its unique features, can become a valuable asset when effectively adapted to modern media development. Significant progress can be achieved by integrating local cultural elements into the content of digital-based community media [31]. For instance, in Indonesia, two local cultural art communities have successfully leveraged the Internet as their platform for community engagement. They regularly use YouTube to live-stream their performances and to showcase various local cultural arts through dedicated media channels. Similarly, in Malaysia, Malay identity is vividly portrayed across different facets such as communication styles, daily routines, and regional traditions through the popular animated series *Upin & Ipin* [22]. Adapting cultural values into local animation is essential, as these platforms offer a unique opportunity to introduce and promote the nation's distinctiveness and cultural identity. [14] observe that the widespread penetration of digital

media into the everyday lives of most Filipinos has brought about a complex web of interconnected social, economic, cultural, and political relations. This suggests that digital media plays a crucial role in intertwining cultural aspects with other societal dimensions in the Philippines. A comparable trend is evident in Vietnam, where cultural professionals in Hanoi are harnessing digital technologies to support cultural preservation and promotion. However, they also encounter significant challenges in implementing digitization projects [7].

All of the studies mentioned previously underscore the critical role that digital media plays in the promotion and preservation of various cultures. In an increasingly interconnected and technology-driven world, the survival and flourishing of cultural identities depend largely on a community's ability to adapt to ongoing social and technological changes. While change can sometimes be met with resistance or cause challenges, it often brings numerous positive outcomes. In this context, advancements in digital media present a valuable opportunity for communities worldwide to showcase and celebrate their unique cultural heritage. By leveraging digital platforms, communities can reach wider audiences, engage younger generations, and ensure that their traditions, values, and stories remain relevant and vibrant in contemporary society. Recognizing this potential, this study seeks to explore the cultural dimensions portrayed in the *Si Palui* short stories, a significant body of work reflecting Banjarese culture. Furthermore, it aims to conduct a thorough comparative analysis between the cultural aspects depicted in these narratives and their manifestations in real-life contexts. Through this investigation, the study hopes to contribute to a deeper understanding of how literature and digital media can work together to promote cultural awareness and continuity.

4.0 Research Methodology

This study employs a qualitative approach to examine the representation of Banjarese cultures within a series of short stories. It seeks to provide comprehensive insights into the subject through a systematic analysis of a textual corpus. The research is based on secondary data extracted from this corpus. A corpus is defined as a collection of electronic texts that facilitates the discovery of linguistic information not readily apparent through intuition alone. For the purposes of this study, a corpus designated as the *Si Palui* Corpus was compiled, comprising a total of 686,740 words and 300 short stories written in the Banjarese language, all of which revolve around a central character named *Si Palui*. [25] notes that the character of Palui is fictional and bears notable resemblance to the 'Kabayan' figure in Sundanese culture. Within the corpus, Palui's identity varies across stories; for instance, he is depicted as impoverished in some narratives and affluent in others. Nonetheless, Palui is generally portrayed as a representative of the common Banjarese populace, typically uneducated and economically disadvantaged [25]. These short stories provide detailed depictions of various facets of Banjarese life, including daily routines, cultural practices, customs, and other social elements. The caricature of the character is illustrated below:



Figure 1. Caricature of *Si Palui*

All short stories were published between 2009 and 2020 on the Banjarmasin Post, an online platform serving as a primary source of news dissemination throughout South Kalimantan. While the news articles were predominantly written in Indonesian, with English translations provided for select pieces, the short stories were composed in the Banjarese language. Each short story will be

systematically analyzed to identify key cultural concepts pertaining to the Banjarese community. Subsequently, these concepts will be categorized into distinct groups for comprehensive analysis. Each short story employs its own unique terminology; some narratives vividly represent Banjarese culture, whereas others adhere to more conventional storylines. Every story was rigorously examined to assess its appropriateness as data for this study. Guided by [28] definition of culture, the data were further classified into three principal categories: ideas, norms, and things.

As stated previously, this study aims not only to explore the cultural dimensions portrayed in the Si Palui short stories but also to conduct a thorough comparative analysis between these literary representations and their corresponding manifestations in real-life contexts. This dual focus is intended to provide a more comprehensive understanding of how Banjarese culture is both depicted in literature and reflected in everyday practices. To strengthen the analysis and ensure its academic rigor, this study also incorporates and references prior research concerning the Banjarese people. By drawing on these existing studies, the research seeks to substantiate its findings and situate them within the broader scholarly discourse on Banjarese culture.

5.0 Results and Discussion

According to [16], many sociologists have traditionally classified the content of culture into two broad categories: material culture and non-material culture. Material culture refers to the tangible, physical objects created and used by a society, such as tools, clothing, and buildings. In contrast, non-material culture encompasses intangible elements, including beliefs, values, customs, and social norms. However, non-material culture is a heterogeneous category that includes items of several fundamentally different kinds. This broad grouping tends to obscure important distinctions among these elements, which represents a logical weakness of such residual classifications. Recognizing this limitation, [28] proposed an alternative conceptualization of culture. He argued that culture should be understood as comprising three primary components: ideas, norms, and things. Ideas pertain to the collective beliefs and knowledge held by a society; norms refer to the rules and expectations governing social behavior and things represent the material artifacts produced by a culture. Figure 2 below provides a visual representation of the definitions of culture as articulated by these scholars, highlighting the distinctions and relationships among these components:

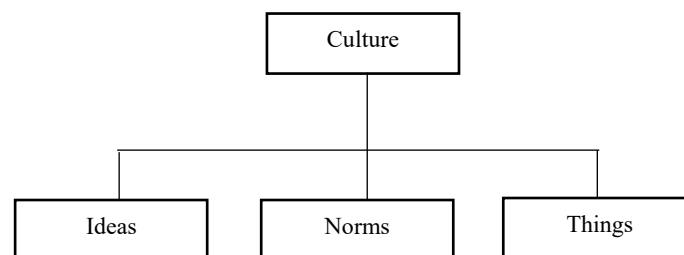


Figure 2. Definition of Culture According to [28]

Next, this study will undertake a comprehensive examination of each definition of culture, integrating empirical data extracted from the corpus to provide concrete examples and support. Furthermore, relevant findings from prior research will be cited to reinforce and substantiate the arguments presented. By combining theoretical perspectives with empirical evidence, the discussion aims to offer a nuanced and well-supported understanding of the cultural dimensions explored in this study.

5.1 Ideas

Ideas constitute the cognitive and intellectual dimension of a given culture, embodying the collective thoughts, beliefs, and conceptual frameworks that shape the worldview of a society. These ideas are often documented and preserved through various media, including written texts housed in books and libraries. With the advancement of technology, the preservation and dissemination of cultural ideas have expanded significantly to include digital storage, enabling broader access and longevity. In many cultures, ideas are also encapsulated in the form of oral traditions, such as folklore, myths, and legends, which serve to transmit cultural knowledge and values across generations. These ideas, whether documented or oral, play a critical role in defining the unique character and identity of a community's way of life. It is important to recognize that societies are sustained not only by notions that are universally accepted as true but also by those that may be false or contested. What one culture regards as an unquestionable truth may be perceived as falsehood by another, highlighting the relative and context-dependent nature of cultural beliefs. According to [16], ideas can be broadly classified into three categories: those that are true, those that are false, and those whose truthfulness or falsity remains undetermined. This classification underscores the dynamic and evolving nature of cultural ideas, as societies continually negotiate and reinterpret their belief systems in response to new experiences and knowledge.

Idea can be of many types such as religious beliefs. From the Si Palui Corpus, it can be said that Islam is the main religion for the Banjarese people. In one of the stories, the main character is described to be fasting in the holy month of Ramadan. Fasting was practiced by the Muslims for many years since the arrival of Islam. In another story, the main character is said to be praying at the mosque, a holy place for Islam. There are other evidences in the story that indicated the Banjarese's religious beliefs such as having a *doa salamat* (seeking protection and blessings in Islam) feast, having a *wali* (Islamic legal guardian) during marriage ceremony, wearing a *kupiah* (a cap for Muslim males) as part of school uniforms, becoming zakat collector known as *amil*, eating *suhoor* during *Ramadan* (the morning meal eaten by Muslims before the sun has come up), waking up people for *suhoor*, known as *bagarakan sahur*, as well as conducting Jumu'ah prayer on Friday. These examples clearly show that Islam was well received by the Banjar community. In fact, according to [17], the religion was widely spread throughout the Banjarese Empire during the 16th century. The following are quotes from the short stories:

- (1) *Makanya kami minta ikam nang mambacaakan **doa salamatnya**,*” ujar wak Durazak.
“We request you to conduct this **doa salamat**,” said Wak Durazak.
- (2) *Jadi Palui tamasuk **wali nikahnya**, karena abahnya sudah lawas meninggal dunia.*
Palui serves as one of the **wali nikah** after the passing of their father a long time ago.
- (3) *“Uhun malihat, Pak ai, **kupiah** murid dilipat-lipat ka dalam kantung salawar,” ujar Palui.*
“I saw the students’ **kupiah** being folded into their pants pockets, Pak,” said Palui.
- (4) *Wayah malam hari raya tadi Palui wan kakawalannya umpat manjadi **amil zakat** di masigit.*
On the night before Eid, Palui and his friends served as **amil zakat** at the mosque.
- (5) *“Cucuk haja pian kada **basahur** di rumah, ulun kira **basahur** di warung, sakalinya taguring di langgar,” ujar nang bini manumpalak.*
“No wonder you didn't have **suhoor** at home, I thought you were having **suhoor** at the stall. Turns out you were sleeping at the mosque,” said the wife angrily.
- (6) *Apalagi bulan puasa banyak acara-acara kaagamaan kaya tadarusan, tarawih, **bagarakan sahur**, pasar wadai, kakanakan basunatan sampai bazakat fitrah wan bahari raya nya.*
Since it is the fasting month, many religious activities are being conducted, such as reading the Quran, performing tarawih prayers, **bagarakan suhoor**, visiting bazaars, children's circumcision ceremonies, and paying zakat for Eid.

In other circumstances, ideas can also take the form of certain types of superstitions. Superstitious beliefs or behaviors arise from stimuli related to fear, uncertainty, or unpredictable situations, helping people cope with such circumstances [10]. Although superstition is not based on scientific judgment, it exists in nearly every human culture. Through the compilation of short stories, we can identify some superstitious beliefs that circulate among the Banjarese people. One example is the belief that certain names can affect a child's behavior. As mentioned earlier, Islam has influenced many aspects of these people's lives, including the naming process of children. Children are often named after Islamic figures from history. For instance, a child named Abu Bakar is believed to have good behavior and intelligence. In contrast, a child named Abu Jahal may be perceived as mischievous, evil, greedy, and slanderous. Both Abu Bakar and Abu Jahal are names of significant figures in Islamic history. The following is a quote from the short stories:

- (7) *"Bila anak Palui itu baik kalakuannya, pintar dan bijak maka ngaranilah si **Abu Bakar**. Bila kalakuannya dugal, nakal, jahat, katuju maharu, mamfitnah maka ngarannya nang pas adalah **Abu Jahal**," ujar Tulamak banyaring manyambat **Abu Jahal**.*

When our child is nice, smart, and intelligent, name him **Abu Bakar**. But when he misbehaves, is naughty, evil, gives you a headache, and slanders others, then the suitable name is **Abu Jahal**," Tulamak said loudly, calling the name **Abu Jahal**.

Another type of idea is known as scientific truth. Postmodernist theory defines truth as a product of our own beliefs, which act as filters to protect us from reality, if reality truly exists. However, according to [29], the quality of truth depends on the quality of the evidence, the research protocol, the integrity of those conducting the research, and the vigilance and diligence of editors and peer reviewers. The writers of these short stories also included a few scientific truths throughout the entire compilation. For example, in one of the stories, the characters are shown killing the *timpakul* (suckermouth catfish), as it is considered an invasive species in Indonesia. This is supported by a study by [40], which states that the explosion of the suckermouth catfish population has negatively impacted marine biodiversity and reduced fishermen's catches. The following is a quote from the short stories:

- (8) *"Dibanua kita, kita rasa jijik wan **timpakul**, makanya kakanakan kita mahamputi batu wan **timpakul**".*

"In our region, we feel disgusted by the **suckermouth fish**, that is why the children are throwing stones at it."

One of the stories even highlights the health benefits of milk for humans, which, according to [18], play an important role in the development of the skeletal system and the maintenance of intestinal microbiota (intestinal flora), thereby aiding in digestion and overall gut health. This is evidenced by the quote below:

- (9) *"**Susu** itu adalah makanan nang bapitamin dan banyak banar manfaatnya wan kaistimewaannya," ujar Palui.*

"**Milk** is a type of food that contains vitamins, and it has many benefits and special properties," said Palui.

According to this series of short stories, the Banjarese people are portrayed as a community that continues to uphold and practice traditional forms of medicine, many of which have been passed down through generations. These practices include the use of medicinal herbs to treat a range of common ailments, reflecting a deep-rooted connection with nature and local wisdom. Such traditional approaches to healing are not only culturally significant but also serve as accessible alternatives for communities with limited access to modern healthcare facilities. The use of herbal medicines, also known as phytomedicines, is not unique to the Banjarese community. As noted by [33], it is a widespread phenomenon observed globally, particularly in rural and indigenous populations. In contemporary society, the appeal of herbal remedies has grown significantly due to their lower toxicity, natural origins, and therapeutic effectiveness in treating various diseases, especially chronic and lifestyle-related

conditions. An example quote from the short stories that depicts the use of herbal medicines by the Banjarese people is shown below:

- (10) “Macam-macamalah, ada **akar tarap**, **daun balimbing**, **humbut hanau** dan ada jua **buah jering**. Samunyaan sudah dicuba ada nang dijarang ada jua nang dirandam tapi balum waras jua.”

All sorts of things have been tried, **terap roots**, **starfruit leaves**, **hanau shoots**, and **jering fruit**. They were either boiled or soaked, but there was still no recovery.

At the same time, the short stories also present a more nuanced view of the Banjarese people by showing that they are not entirely dependent on traditional methods alone. In several narratives, members of the community are seen utilizing modern medicine, visiting clinics, or purchasing pharmaceutical drugs when necessary. This dual approach indicates a pragmatic attitude toward health and wellness, one that respects and preserves tradition while also embracing the advantages of scientific and medical advancements. This suggests that, although traditional medical practices continue to hold cultural and practical value among the Banjarese, there is also a growing openness toward modern healthcare solutions. Rather than rejecting one system in favor of the other, the community appears to engage in a complementary approach, drawing from both traditional and modern knowledge to meet their health needs. The following are quotes from the short stories:

- (11) “Baiknya kita ka **puskesmas** haja, **tampulu** masih buka. Hadangi aku baganti satumat,” ujar bininya.

“We should better go to the **community clinic** while it’s still open. Wait for me while I change my clothes,” said his wife.

One of the stories portrays the rise in petrol prices in Indonesia, a phenomenon that, according to [39], is highly volatile and prone to frequent increases. This issue is not only relevant to the daily lives of the Banjarese people but also reflects the broader socio-economic realities faced by Indonesians across the country. As citizens of the same nation, the Banjarese community is equally affected by national-level economic challenges such as fuel price hikes, inflation, and shifts in government policy. Furthermore, the stories reveal that the Banjarese people are not isolated from modern influences. Like many other communities in Indonesia, they are increasingly exposed to and adopting elements of modern life. One such example found in the stories is the integration of mobile phone usage into the daily lives of Banjarese community members. This reflects not only a shift in communication practices but also a broader openness to technological advancement and globalization. These narratives illustrate that, while the Banjarese community continues to maintain aspects of its traditional identity, it is also adapting to the changing times, balancing cultural heritage with modern convenience. The following are quotes retrieved from the short stories:

- (12) “Hau, kanapa lak? Tangki ulun ni isinya **bensin** paling ampat litar, kanapa jadi Rp.24.000? Amun haraganya Rp.3000 x 4 litar paling Rp.12.000,” ujar Tulamak takakajut.

Oh, why? My tank only contains four liters of **petrol**, so why does it cost me Rp24.000? If the price is Rp3.000 per liter, then the total should be around Rp12.000,” said Tulamak, shocked.

- (13) Biar haja **hp** jadul tapi kawa bahubungan wan urang lain atau anak bini di rumah. “Barapa sabulan Mak, ikam maisi pulsa **hp** ikam?” takun Palui ka Tulamak.

Although the **handphone** is an old version, it can still be used to contact other people and household members. “How much credit did you top up for your **handphone**, Mak?” asked Palui to Tulamak.

These short stories also portray some of the unique ways the Banjarese people interpret the semantic meanings of certain words or phrases. Many of the narratives revolve around instances where characters misinterpret the meaning of a word or phrase, leading to humorous or serious misunderstandings. This technique serves as a creative method used by the writers to highlight the linguistic differences between the Banjarese language and other languages or dialects. Through these

misunderstandings, readers gain insight into cultural nuances and the complexity of communication within the Banjarese community. Table 1 below presents a selection of words or phrases featured in the stories, alongside their original meanings and the common misinterpretations that occur. This comparative overview helps illustrate how language can shape perceptions and interactions within the community.

TABLE 1

List of Words and Phrases that were Misinterpreted in the ‘*Si Palui*’ Series

Word/ Phrase	Real Meaning	Misinterpreted as
ML	<i>Muatan Lokal</i> a study of local knowledge	Making Love
<i>tukar</i>	to buy (in Banjarese)	to change (in Indonesian)
<i>sabu</i>	<i>sarapan bubur</i> (breakfast's porridge)	a slang term for the drug methamphetamine
Paris	an acronym for Parigi Simbar (a place in South Kalimantan Indonesia)	a capital city of France

5.2 Norms

Norms refer to the conditions that govern social relations between groups and individuals, encompassing the structure of society, distinctions between different communities, and patterns of human behavior more broadly [2]. They constitute a set of shared rules, customs, and guidelines that regulate societal interactions and prescribe how individuals are expected to behave in social contexts. According to UNICEF, social norms are perceived as informal, predominantly unwritten rules that delineate what is considered acceptable and appropriate behavior within a specific group or community. These norms function as powerful social regulators by shaping and guiding human conduct. Importantly, social norms are learned and internalized from an early age through socialization processes and are sustained over time by mechanisms of social control. Non-adherence to established norms typically results in social sanctions, which can include punishments or social disapproval, while compliance is often rewarded with social benefits such as acceptance, approval, and increased social standing. Thus, norms play a critical role in maintaining social order, fostering group cohesion, and influencing individual decision-making within a cultural framework. Norms may apply to all members of society or only to certain subsets of the population. Additionally, norms can be categorized into four types: taboos, folkways, mores, and laws. Taboos exist across all environments, from ancient to modern, and at all levels of civilization [30]. In other words, every culture has its own taboos. According to [32], the Banjarese people are known to have many taboos, which they refer to as *pamali*. In one of the stories, *pamali* is imposed on children as well. For example, a child is expected to wait for the elderly to eat first, avoid eating liver and brain, and be given the leftover rice to eat. The following quote is retrieved from the short stories:

- (14) “*Wayah kakanakan itu bila makan, banyak banar **pamalinya**. Kada bulih makan badahulu pada urang tuha makanya harus badudi. Karna badudi maka nang dimakan sisa-sisanya haja.*”

“When children eat, there are many **pamali** (taboos). Children cannot eat before the elders and must wait. Because of this waiting, they often only eat the leftovers.”

Folkways refer to behaviors that are learned and shared by members of a social group, often described as customs. While these behaviors may not hold moral significance, they play an important role in gaining social acceptance. Different groups may develop their own unique customs, although some may also be shared at a broader, societal level. Among the Banjarese people, the majority work as farmers, with rice cultivation serving as their primary source of livelihood. This agricultural way of life is strongly reflected in the short stories, where most characters are depicted as rice cultivators. According to [34], several rituals accompany the rice cultivation process, such as *manaradak* (seeding rice), *batanam* (planting rice in paddy fields), *mangatam* (harvesting), and *imbah katam* (post-harvest

activities). Notably, many of the stories are set either in or around paddy fields, and the characters are shown living nearby, underscoring the centrality of rice farming to their daily lives and economic well-being. An example quote from the short stories is given below:

- (15) *Sudah samingguan ini Tulamak manaradak dan mancangkul pahumaan karna sudah babanyuan. Makanya sudah samingguan ini jua inya pina kauyuhan banar, pina manggah.*
It has been almost a week of sowing and hoeing the **rice field** since it was filled with water. As a result, he is now extremely tired and out of breath.

Another example of folkways can be observed in marriage customs. While the process and traditions surrounding marriage differ between cultures, it is commonly regarded as a sacred and meaningful institution [9]. In one of the stories, this is illustrated through casual conversation among community members during preparations for a wedding feast, emphasizing the role such events play in strengthening social bonds. Additionally, many of the stories explore themes of love and courtship. While some narratives may include suggestive content, such as sexual innuendos or references to immoral behavior, these elements serve to portray the realities of human experience within the community, rather than to sensationalize them. Ultimately, the stories provide a candid reflection of everyday life among the Banjarese people, including their values, relationships, and cultural practices. An example quote from the short stories is given below:

- (16) *"Kawinnya di gedung Mak ai. Jadi kita harus tahu aturan urang Banjar jua," ujar bini Palui ka Tulamak bapanderan di mutur.*
"The **marriage ceremony** will take place in a building, Mak. So, we need to understand the customs of the Banjarese people," said Palui's wife to Tulamak while they were on the motorcycle.

Mores are defined as norms of morality, or right and wrong, and breaking one is often considered offensive to most people in a culture. Sometimes, a violation of a more can also be illegal, but other times it may just be offensive. If a more is not written down in legislation, it cannot be sanctioned by the criminal justice system. Other times, it can be both illegal and morally wrong. In this series of short stories, the main character sometimes acts inappropriately by doing immoral things, such as stalking people while they are using the bathroom, commenting on other people's physical features, and saying raunchy words. Although these behaviors may seem offensive to most people, they are still part of this community's daily life. The following quotes are retrieved from the short stories:

- (17) *Malihat mintuhanya nang kaya itu, Palui manjalujuk handak muak. Langsung inya bukah ka kamar mandi mangaluarakan isi paparutannya.*
Seeing his mother-in-law like that, Palui felt nauseous. He suddenly ran toward the toilet and emptied the contents of his stomach.
- (18) *"Kanapa ikam nak, makin baganal parut ikam," ujar bininya managur.*
"Why are your stomach getting bigger, son," said his wife.
- (19) *Hari makin landung, Palui makin wani manggayai lawan manggalitiki bininya sampai taguringan, sampai mandi basah subuhnya.*
As the night grew late, Palui became bolder in 'tickling' his wife, until both of them fell asleep, only waking up at dawn to wash themselves.

Another example of mores is the funeral prayer or *solat janazah* as a final sign of appreciation for the deceased. One of the stories depicted how the characters performed this obligation, which, according to Islamic rules, is compulsory. A death ceremony is generally not considered complete with just the burial of the body in Banjarese culture. According to [12], there are several follow-up ceremonies generally known as *aru*. These *aru* have different names depending on the day. On the first day, *manurun tanah* is held, followed by *maniga hari* on the third day after the burial. On the seventh day, *mamitung hari* is held, and *manyalawi* is held on the twenty-fifth day. *Maampat puluh hari* is held on

the fortieth day after the burial. The last ceremony is *manyaratus*, which is held on the hundredth day and every year thereafter. Some of these ceremonies are even mentioned in the *Si Palui* short stories. The following quote serves as evidence:

- (20) *Saurangan si Palui sambahyang fardhu kifayah, mahadapi jenazah nang ada shaf pertama di ruangan masjid.*

Palui conducted the funeral prayer alone, facing the body placed in the first *shaf* of the mosque.

A social norm refers to an expected standard of behavior within a society, the violation of which may lead to social sanctions ranging from mild disapproval to more serious consequences. Laws, therefore, represent a subset of social norms that have been formally codified at the state or national level. When breached, these laws carry formal penalties such as fines, imprisonment, or, in extreme cases, capital punishment. As a mechanism of social control, laws serve to establish and enforce the rules, habits, and customs necessary to maintain order and ensure societal cohesion. While the Banjarese people maintains its own traditional set of norms and customary laws, it is also subject to the legal framework of the Republic of Indonesia. In other words, although the community may follow indigenous practices and internal regulations, these are applied alongside and must not conflict with national legislation. One notable example of such local regulation is the concept of *pamali*, a culturally embedded system of taboos and prohibitions. These *pamali* practices, while not legally binding in a formal sense, function as powerful informal norms that shape daily behavior and reinforce moral values within the community.

5.3 Things

Things, also referred to as material culture, denote physical objects that are created, shaped, or used by humans [2]. The concept of material culture highlights the significance of tangible items in human life, not only as tools or artifacts but also as carriers of meaning. As [13] explains, the term emphasizes how seemingly inanimate objects within the environment both influence and are influenced by human actions. These objects are instrumental in facilitating social functions, maintaining social order, and expressing symbolic meaning within a cultural framework. Traditionally, the study of material culture has focused on smaller, portable items such as tools, clothing, and household objects, that are embedded in daily life and social rituals. However, material culture can also encompass larger structures or spaces when they carry symbolic or cultural significance. In the context of the short stories analyzed, a variety of objects are portrayed that carry symbolic meaning for the Banjarese people. These items, while seemingly ordinary, serve as markers of cultural identity, tradition, and values. They not only reflect the community's way of life but also act as narrative devices through which social relations, belief systems, and cultural heritage are conveyed.

The Banjarese community is well known for their food and desserts, although the names and terms may differ for outsiders [27]. Several traditional dishes are mentioned throughout the stories, including *pais*, *babungkuh*, *pupudak*, *lapat*, *buras*, *lalampar*, and *nasi pundut*. These dishes were also referenced by [4] in her study on Banjarese eating habits and folklore. The following quotes are retrieved from the short stories:

- (21) “*Aku.., Nasi bungkus sabuting, **nasi pundut** sabuting, kupi, ditambah tadi **pais** waluh sabuting,*” ujar Pahaji Asmuni marinciakan.

“For me, I’d like one pack of rice, one **nasi pundut**, coffee, and a piece of **pais**,” said Pahaji Asmuni in detail.

- (22) “*Aku baulah wan manjual **pais**, **babungkuh**, **pupudak**, **lapat**, **buras**, **lalampar**, **nasi pundut**, nang pabungkusnya daun pisang balipat-lipat, sasuai ramalan kai Tuganal.*”

“I make and sell **pais**, **babungkuh**, **pupudak**, **lapat**, **buras**, **lalampar**, and **nasi pundut**, packing them in banana leaves, just as Tuganal predicted.”

Another aspect of material culture depicted in these short stories is a type of vehicle known as an *ujek*. The Banjarese people are often associated with this vehicle, as it serves as a common source of income. An *ujek* or *ojek* is a motorcycle taxi, a widespread form of informal transport in Indonesia. Since becoming a motorcycle taxi driver does not require special skills, it has become one of the solutions to reduce unemployment in the country [26]. Some stories even portray characters working as motorcycle taxi drivers, indicating that this occupation is common among the Banjarese people, as shown in the quote below:

(23) *Samingguan, Tulamak kada kalihatan tulak maujek. Palui wan Garbus kahiranan limbah kada malihat Tulamak kadada habarnya.*

It has been almost a week since Tulamak hasn't worked as an **ujek driver**. Palui and Garbus seem worried because they haven't seen Tulamak and don't know about his condition.

6.0 Conclusion

This study explores the rich cultural practices and daily life of the Banjarese people as depicted in a collection of online short stories. By analyzing these narratives, we gain valuable insights into the traditions, beliefs, customs, and social dynamics of the Banjarese community, with a focus on how cultural elements are represented through fictional storytelling. These stories provide a unique window into the everyday lives of the Banjarese, offering both symbolic and practical portrayals of their world, encompassing aspects such as food, family, societal norms, and the influence of modernity. Employing [28] conceptualization of culture, the Banjarese culture can be examined from three interrelated perspectives: ideas, norms, and things. All three perspectives are intricately woven throughout the short stories of Si Palui, which function not only as entertainment but also as a medium for cultural expression and self-representation. By embracing digital platforms, these stories extend their reach to a broader audience, thereby popularizing Banjarese culture on a wider scale and contributing to its preservation amid ongoing processes of modernization and globalization. This study also incorporates findings from previous research on the Banjarese people and their cultural practices. By doing so, it not only reinforces the claims advanced in this study but also substantiates prior conclusions through the introduction of new data sources. Nevertheless, a potential limitation of this study lies in its reliance on a single source of data (a collection of short stories) which may introduce bias. Consequently, future research employing diverse and independent data sources is necessary to further corroborate and enhance the validity of the findings presented herein.

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