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The Ritual of the Rise of the Dango as a Reflection of the Dayak Ethnic Tradition (Study of Cultural and Religious Educational Value)

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Abstract: The ritual ceremony of Naik Dango is a Dayak ethnic tradition in West Kalimantan which is still being carried out, as an expression of gratitude for having received an abundant rice harvest. Through the implementation of this ritual, researchers seek to explore the various living traditions held by the Dayak ethnic group in West Kalimantan so that they can contribute to an understanding of the traditional Dayak rituals, can explore the educative values contained in their implementation while at the same time preserving the ancestral traditions of the Dayak ethnic group. Using descriptive qualitative method with literary anthropology approach, data were collected by observation, recording and interviews. Data validation was carried out by means of triangulation of data sources and triangulation of methods. The implementation of the ritual ceremony of Naik Dango represents religious and creative practices as well as the customs of the Dayak ethnic group in ancient times. The educational values contained in the implementation of the Naik Dango ceremony are religious values, tolerance, gratitude and love for nature, social care.

Keywords: Naik dango, religious, social, tolerance, values

INTRODUCTION

Naik Dango when termed in language meaning means the activity of raising something into dango. Seli in his research equates the term dango with the barn (Afentina et al., 2017). Dango or barn is a special place for storing rice. The explanation regarding Dango

as a place is strengthened by a narrative taken from the Dayak folklore of West Kalimantan. It was at that time that Ne Baruakng took the rice into the lagoon. If it is associated with the nature of the implementation of Naik Dango as an activity related to rice, this means an activity of raising or entering rice to be stored in the dango. The term Naik Dango is used by the Kanayant Dayak sub-tribe, who mostly live in the Landak, Mempawah and Ambawang areas, West Kalimantan. In Sabah, Malaysia, a similar ritual term is called Tadau Keamatan. Naik Dango is a tradition of expressing public gratitude to God Almighty for harvests, health, and freedom from disasters. The implementation of Naik Dango in West Kalimantan is motivated by the myth of the origin of rice, known as the story of Ne' Baruankng Kulub (Dinata et al., 2014). Therefore, the implementation of the Naik Dango ritual is a ritual related to their respect for rice and which lowers rice in the midst of the Dayak ethnicity, namely Ne' Baruankng Kulub.

This research will explore how the traditions and traditional values that exist in the Dayak ethnic group in West Kalimantan. This study focuses more on observing ritual activities carried out during rituals. All activities, including those that accompany and complement these activities, are believed to be able to represent the traditions adopted because they are directly related to the life habits of the Dayak ethnic group in West Kalimantan. Disclosure of traditions and traditional values contained through the implementation of the Naik Dango ritual will be able to reveal the other side of the value system adopted by the Dayak ethnic group. The Dayak ethnicity is known to have close ties to adat. The changes and progress of the times which have been heavily influenced by outside cultures have not been able to completely erode their ethnic sense, which is now starting to find a point of revival for the sense of pride that has been born in the Dayak tribe. Therefore, this research can reveal not only cultural systems, but also educational values, especially those related to cultural and religious values.

The reason the researcher chose the Naik Dango ritual ceremony as the object of research is because this ritual shows something complex from the perspective of Dayak ethnic culture. According to the researchers' observations, in the implementation of Naik Dango, various living habits, religious systems, basic livelihoods, oral traditions, artistic creation traditions, and so on are seen. Using a qualitative method with a literary anthropological approach which is believed by researchers to be able to reveal the Dayak ethnic traditions in the past, this is because the literary anthropological approach tends to analyze all human behavior as a culture in literary works. As for what is meant by representation in this study, namely everything (ritual equipment) that is capable of providing information so that it can provide an overview of the Dayak ethnic culture in the past. The advantage of this research with similar research that has been done is in the context that accompanies it. This study seeks to explore existing traditions based on ritual practices in the form of documentation in order to obtain valid and real data.

METHOD

This study uses a descriptive qualitative method with a literary anthropological approach. Qualitative method is a method that tries to understand a person's experience in his social or interpersonal context in the environment (Noble & Heale, 2019). In line with Yin's description, qualitative research includes contextual-social, institutional, and environmental conditions in which human life takes place (Michael Quinn Patton, 2002). While the literary anthropological approach sees all aspects of culture and society as a group of interacting

variables, and literature is believed to be a mirror the life of the supporting community. In line with Haviland's description that an anthropologist in understanding himself and other creatures around them can be seen from myths, songs, dances, paintings, carvings, and so on. The data in this study is the Naik Dango ritual ceremony, while the data source is the process of carrying out the Naik Dango ritual ceremony. Data were collected using observation, recording and interview techniques. Observations and recordings were used to collect data regarding the process of carrying out the Naek Dango ritual ceremony, while interviews were more of a validation of the data findings that had been obtained in order to avoid description errors.

RESULT AND DISCUSSION

Based on observations on the process of carrying out the ritual of Naik Dango and the equipment used, a description of the traditions inherent in the Dayak people is obtained which includes the practice of religion, the practice of artistic creations that looks very prominent, and the practice of oral literature. What seems very special is that the entire tradition contained in the implementation of the ritual ceremony of Naik Dango is directly related to the religious system adopted by the ancestors of the Dayak ethnic group.

Religious Practice

Religion is an organized system of ideas about the spiritual or supernatural realm, together with related ceremonial practices, which try to interpret and/or influence aspects of the universe and are otherwise beyond their. The religious practice that underlies the implementation of the Naik Dango ritual is an expression of gratitude to Jubata. The practice of gratitude is done by sharing sustenance with fellow humans and with non-humans. The practice of gratitude in religion is an overflow of feelings of gratitude for gifts from God. This indicates that everything that has been obtained is not purely the result of human effort, but there is intervention from God, the ruler of the universe. This is closely related to the understanding that has been expressed by Haviland above, that religion is something that is related to outside human control. Murray and Rea explain that in God there is something inherent, which they call power. God is in full control of whatever things exist. Through the implementation of Naik Dango, the Dayak people acknowledge God's involvement in whatever they have obtained.

The practice of giving thanks to non-humans is done by offering traditional offerings or demonstrations. Sutikno, et al describe that offerings are symbolic means used as a means of relating to spiritual things in invisible spirits and are believed to have powers beyond human strength. Traditional demonstrations in the implementation of the Naik Dango ritual, apart from being interpreted as an expression of gratitude, are also carried out with the intention of establishing good communication with something supernatural. In line with Puspyosius's description that the traditional offerings or demonstrations offered to the spirits around them are intended to give them a separate place so as not to interfere with the implementation of the ritual (Kartolo & Fitriani, 2019).

In the ritual practice of Naik Dango, all ethnic Dayaks in West Kalimantan are familiar with the ritual of praying for rice, the prayers offered are in the form of mantras complemented by various offerings. In West Kalimantan, the Dayak ethnicity, in this context the Kanayant Dayak ethnicity knows this ritual by the name Nyangahatn. According to Dodo, et al, Nyangahatn is the reading of prayers in the form of a mantra led by a Panyangahatn.

Dayak Bukit named this term as sumshadow because Nyangahatn is a form of traditional prayer for the Dayak ethnic group in West Kalimantan, while in the Philippines, the person who recites the prayer is called Baylan and the ritual of reading the prayer is called Pangangade (Dodo, Sri Iswidayati, 2016). This ritual is carried out with the aim of summoning the spirits of those who have died in the hope that they will protect the community. In the ritual, the Diwatas or spirits will reveal the impending doom, plague, and danger through Baylan and Baylan representing the village and asking the spirit not to bring various havoc in their lives. In this ritual practice there are offerings offered to the supreme god, then, after the ritual, the offerings are eaten together. The sumshadow activity or Nyangahatn as above is a religious practice that has existed for a long time. Nyangahatn activities are always present in every phase of agriculture, from clearing land, planting rice seeds, to harvesting. This is motivated by how their belief in natural entities is related to their ancestral religious system.

Almost the same as the belief system of the Togutil people in Halmahera, Indonesia. The Togutil people believe in ancestral spirits that inhabit the entire natural environment. The Togutil community believes in the existence of the highest power and authority known as Jou Ma Dutu, the owner of the universe or usually called aso gikiri-moi which means soul or life. This then becomes the background why each of their activities related to nature always perform rituals like the Nyangahatn above. This illustrates that religious practices depicted through the implementation of the Naik Dango ritual ceremony are related to their harmonization with nature, they begin by asking permission from forest dwellers to be given blessings and protection. Davary calls it part of an animist form of belief, that humans are part of nature and forests are something that is considered sacred (Davary, 2012).



Figure 1. The offerings to be offered to Jubata and the spirits of the ancestors

The next spiritual aspect is the belief that rice has a spirit. This is related to the activity of praying for rice. B. Oemy describes that the Dayak believe that everything in nature has a spirit or soul. This includes rice, According to Kadazandusun's belief, the role of the rice spirit is to protect rice and to ensure a bountiful harvest. Seli and Hassan revealed that among the Kanayant Dayaks, they believe that rice has a spirit. Therefore, they need a place to live,

which is called Dango. Therefore, rice is highly respected and glorified like something that has a soul in it.



Figure 2. The procession of delivering rice to the dango during the Nimang

The practice of being grateful to fellow humans in the ritual activity of Naik Dango can be seen from the Ngantar Panompo dance demonstration. The Ngantar Panompo dance is a type of traditional dance that is always present in the rice harvest ritual. The essence of the implementation of this dance is to provide assistance to the organizers of the rice harvest ritual. Therefore, the implementation of this dance is always accompanied by bringing a variety of basic needs, such as rice, vegetables and animals for consumption.



Figure 3. Panompo in the form of vegetables, chicken and sticks (pulut rice cooked using bamboo)

Art Creation Practice

a. Woven Art.

Since ancient times, the life of the Dayak ethnic group has always been close to a variety of artistic creations. The art of weaving (handicrafts) with the term indigenous knowledge of the Dayak people. It is said that, because the ancestors of the Dayak people were familiar with the art of weaving like this. This is supported by their closeness to nature. Eghenter writes that the Kenyah Dayak have always been a group of people who depend on the forest. Furthermore, Eghenter explained that the Dayak Kenyah ethnic use everything available to meet their life needs, such as bemban (a kind of reed), rattan, bamboo, and so on. The wicker is made from rattan which can be easily found in the forests of Kalimantan. Rattan and other forest products have a long history in the life of the Dayak ethnic group and are related to the religious system of the Dayak people from ancient times. Afentina explained that the spiritual values that local people associate with rattan gardens are related to their belief system, which is closely related to traditional religious practices (Kaharingan). This religious concept is built on the understanding that human life is created and maintained only when people live in harmony with the creator *Ranying Hattala Langit*, community and nature. While Dodo in his research describes the existence of bide in every ritual as a symbol of man's primary need for God. Therefore, the bide at the time of the ritual is used as the seat of the priest during the nyangahatn ritual (Dodo, Sri Iswidayati, 2016).

This can be seen from the ritual demonstration of Naik Dango in West Kalimantan which is always filled with various artistic aspects. During the Naik Dango ritual, the creations of woven art made of rattan are seen during the Ngampar Bide ritual. The following is one of the creations of woven mats (bides) used during the 2018 Naek Dango ritual in Ambawang.



Figure 4. Bide (mat) jare and katoro

Bead Art

Through the implementation of the Rising Dango ritual, beads can be seen. These knick-knacks are the dominant accessories in Dayak women's equipment, although Dayak men are also seen wearing these accessories. The beads are assembled into several body jewelry, from head to toe and bags. This is in line with Nieza's description, that beading

accessories are often found in the Dayak tribe, until now, beaded accessories are a souvenir when visiting Kalimantan. The Directorate of Museums describes that beads among the Dayak ethnic groups are small objects that are valuable in exchange, also used in life cycle activities, as a sign of ties in marriage, as an arranged marriage bond (in Dayak Taman Kapuas Hulu), in religious aspects, especially in relation to someone's death and death. in medicine, and others. The following is an example that researchers have documented.



Figure 5. Beading art worn by Dayak women

In Ghanaian society, apart from being an aesthetic object such as a modern meaning, the bead has a very important traditional meaning, if the bead is placed on the body then it contains a traditional meaning function. This is similar to the use of beads in the Dayak ethnic group in West Kalimantan. Beads adorn their bodies and clothes as well as other accessories when placed in traditional contexts, such as in ritual activities.

b. Painting and Sculpture

Dinata and his friends, the Radank house is a house related to custom, which is unique in various parts of Kalimantan, especially in the upstream area of the river which is usually the center of ethnic Dayak settlements.



Figure 6. Painting

Sculpture in the Dayak ethnic group tends to depict the human figure, either only the head or the entire body. Sculpture that exists in the Dayak ethnic group in West Kalimantan is motivated by the old beliefs of their ancestors, also motivated by their daily habits in life. In line with the findings from the Dayak ethnicity who made the beliefs of their ancestors part of the richness of thresearch that the existence of human statues in the Batak ethnic group is motivated by old beliefs that still adhere to beliefs that originate from natural forces and the power of ancestral spirits. This has similarities withe sculptural art form. Based on the results of an interview with TN/6/3/2018, the existence of sculpture, such as the Pantak statue, is the result of the embodiment of belief in the power of ancestral spirits. For the Dayak ethnic, the Pantak statue is believed to have the ability to protect so that during the rice harvest ritual, there is an activity to ask for the protection of the Pantak statue (bapinta' ka' panta').



Figure 7. Sculpture on the terrace of Radangk's house in Ambawang village, Pontianak, West Kalimantan

Oral Literature Practice

The term oral literature covers a broad sense. This term includes ritual texts, curative chants, epic poetry, musical genres, fairy tales, creation stories, chants, myths, spells, proverbs, riddles, puns, recitations, historical narratives or refers to any art form of a verbal

nature while according to Reichl, oral literature is closely related to spiritual and religious movements, such as oral poetry, carnival rituals and customs, and in mantras.

Dance

The art of dance for the Dayak ethnic group is a manifestation of various aspects of their lives as well as an identity that distinguishes them from other ethnic groups. The art of dance in traditional religious practices is one of the important components in religious ceremonies. In the Jambi community in Pematang Kabau village, Air Hitam district, Sarolangun district who still try to maintain the Elang dance because it is related to their identity. During the Rising Dango ritual, there is the Nimang padi dance. The Nimang Padi dance is a type of ritual dance with the intention of bringing rice to the dango. When the dancers dance this dance, there is one narrator whose job is to tell about the origins of the existence of rice in the life of the Dayak ethnic group. According to Herlina and friends, the nimang padi dance aims to deliver rice to dango (Herlina, Andayani, Herman, 2017)

For the Dayak ethnic group in West Kalimantan, the creation of the Nimang Padi dance is related to the old form of belief which is still believed until now even though it is based on a different religious concept. The implementation of this dance is a representation of the life of the Dayak ethnic group in the past. Directly related to livelihoods and staple foods as well as the origin of the existence of rice in their lives.



Figure 8. The dancers of the Nimang Padi.

Singara (Bacurita)

Singara (Bacurita) in literary terms is telling or narrating. Dursun in his writings describes that narrative in literature is a reflection of the beliefs, traditions, and views of life of certain people. Therefore, Carrassi in his research says that folklore for Irish people is a means of finding a pure identity Similar to Tulus's opinion that a collection of narratives is important as a source of information to understand the ideas of local communities in understanding their past, especially people who do not have a written tradition. In his research, Tulus describes various narratives found in Mentawai that are used for certain purposes. The same thing was found during the narration activity in the implementation of Naik Dango. It is motivated by the belief about the origin of rice in their lives, related to the existence of Jubata who is believed by the Dayak ethnic as the figure of an almighty God, who sent rice to humans.

During the implementation of Naik Dango, Singara (Bacurita) is one of the contested materials. In the Sasak area, West Nusa Tenggara, this oral literature is known as Bekesah, which is telling a story, while in Sambas, West Kalimantan, ethnic Malays name this type of literature with *bécerité* activities and *bédandé* traditions. During the ritual of Naik Dango, Singara is inserted during the Nimang Padi dance, when the dancers dance interspersed with music and the narrator slowly tells the story of the origin of rice in the life of the Dayak ethnic group. The story of Nek Baruangk Kulub is a story that accompanies the Nimang Padi dance. In the Desa Dayak ethnic group, the practice of storytelling is called *kana*. *kana* describes that *kana* is a type of oral folklore. There are three types of *kana*, namely, *kana*, *kana padi*, and *kana tangi*. *Kana* tells the story of nirvana, *kana padi* serves to pray for the spirit of rice and at the same time says thank you for the harvest, while *kana tangi* is a form of poetry that contains praise to fellow humans. In the Uut Danum Dayak sub-tribe in West Kalimantan, there is a type of *kandan* oral literature, which is a type of literature that is sung. *Kandan* is used by the Uut Danum ethnic group in shamanic ritual activities. It is sung by a female shaman as a prayer. *Kandan* tells about the cosmic journey experienced by the patient's soul, this song is addressed to the spirits of the upper world and others (Couderc, 2013).

Mantras and Folk Chants

Mantra is a composition of language that is infused with belief in the supernatural and supernatural world. During the rice harvest festival, mantras are recited with the intention of persuading good ghosts and rejecting evil ghosts (Djamaris, 1984)

The chanting of the mantra during the Rising Dango ritual is called *Nyangahatn*, which is read three times, namely before entering the core ritual activity, after entering the core ritual activity, and closing activity. The mantra that is recited before entering the ritual is called the *Ngampar Bide* ritual, the ritual intended to ask for protection from the ancestors. The chanting activity during the core activity was intended, among others, to ask for protection, to avoid pest outbreaks that could harm their farming period "*ame babadi kak kami talino manunsia*" which means do not give plague to humans, while in the closing activity, it is intended to express gratitude to *Jubata*. The above description implies that since ancient times, oral literature has been known and used by the Dayak ethnicity as an intermediary for interacting with *Jubata*, to ask for safety and protection from evil spirits. Ritual singing is encountered when some dancers dance the Nimang Padi dance. The ritual singing tells about the origin of rice, which is passed down from the *Kayangan* derivative named *Nek Baruangk Kulub*.

CONCLUSION

The implementation of the Naik Dango ritual represents a religious form that is described through activities and some distinctive markers. The activity depicted through the implementation of the Naik Dango ritual is the existence of *Nyangahatn* activities, while the typical marker is the existence of traditional offerings or demonstrations. In addition, the implementation of the ritual of Naik Dango also represents various styles of art and storytelling culture which have long been a habit of the Dayak ethnic group.

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