

RELIGIOUS VALUES IN *BUKONG* DANCE IN THE DEATH CEREMONY OF THE DAYAK KRIO TRIBE, MENYUMBUNG VILLAGE, HULU SUNGAI SUB-DISTRICT, KETAPANG DISTRICT, WEST KALIMANTAN

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Abstract

Indonesia is a country rich in customs, culture, and traditions. This wealth is a source of pride for the Indonesian nation. It serves as a means to broaden understanding between different cultures and create something new. This cultural richness ultimately shapes Indonesia into a nation aware of its identity. The diversity of customs, cultures, and traditions becomes Indonesia's unique strength, recognized by the world as a great nation united in its vast diversity. The purpose of this research is to examine the religious values in the Bukong dance during the death ceremony of the Dayak Krio tribe in Menyumbang Village, Hulu Sungai District, Ketapang Regency, West Kalimantan. The research method used in this study is qualitative with an Ethnographic approach. This research was conducted by observing the rituals, performance forms, and symbolism of the Bukong dance requirements used by the Dayak Krio community in Menyumbang Village, Hulu Sungai District, Ketapang Regency. The function of the Bukong dance in the death ceremony is to escort the spirit from the house of mourning to the grave, the requirements in the Bukong dance, and the symbolism of the Bukong dance for the Dayak Krio in Menyumbang Village, Hulu Sungai District, Ketapang Regency. The conclusion of this research is that the Bukong dance is used by the Dayak Krio community in Menyumbang Village, Hulu Sungai District, Ketapang Regency in death ritual ceremonies.

Keywords: *Bukong Dance, Dayak Krio, Menyumbang*

INTRODUCTION

Indonesia is a country that consists of various tribes, races, languages, religions, and cultures. This diversity is evident in various aspects of culture, such as traditional houses, traditional ceremonies, traditional dances, traditional clothing, and diverse regional specialties. This cultural richness characterizes the beauty of Indonesia. Culture and customs are widespread throughout Indonesia, making it known to the world as a country united in diversity. Culture is a way of life that develops in a group of people and is passed down from generation to generation. (Sari & Najicha, 2022).

Culture is made up of many complex elements, such as religious and political systems, customs, language, tools, clothing, buildings, and art. Culture has many uniquenesses. Through culture, humans are

shaped from generation to generation to create their own work and record their history. One of the art forms discussed in this study is bukong dance in the Dayak death ceremony. This traditional ceremony contains various values, including religious values. Types of dance based on their functions are divided into several categories, such as ceremonial dance, traditional dance, religious dance, social dance, and theatrical dance. (Setiawati, 2008).

In the Dayak Krio tribe of Menyumbang village until now traditional dance is still developing, one of which is Bukong dance. The bukong custom is a custom in the death ceremony of the Krio Dayak tribe in Menyumbang village, Hulu Sungai sub-district, Ketapang Regency. There are various types of Bukong in the death ceremony in Menyumbang village, namely Bukong Mangar, Bukong Pelai'k, and Bukong Labuk. Bukong dance is a traditional ceremony, and has different

functions according to the factors that influence the culture. Especially in the Dayak ethnicity, the form of dance that develops is more directed towards ritual functions. This is evidenced by the ritual ceremonies performed by the Dayak people. One of these ritual ceremonies is the death ritual ceremony in which there is a Bukung dance.

Bukung dance is a form of ceremonial dance intended to deliver the spirit from the funeral home to the grave. Bukung dance can be used as a cultural asset, if there is direct involvement from the local government in the process of performing Bukung dance in the Dayak Krio tribe in Menyumbang Village. The government must be able to take part in Bukung dance activities, even though the process of the ritual ceremony cannot be seen by the wider community. Not all people who die are entitled to a death ritual ceremony. The ceremony is only intended for people who have the highest position and are considered important people in the community, such as *stemenggung*, village head, customary head, hamlet head, and *panglima*. If one of them dies, it is obligatory for the community to perform Bukung dance in the death ritual ceremony. In addition, Bukung dance is one of the ancestral and cultural heritages of the community that must be preserved in West Kalimantan, especially those in Menyumbang village.

We can know that culture is not only seen from the beauty of its art, but we can also see the religious values contained in the culture, especially in *Bukung* Dance in the Death Ceremony of the Dayak Krio Tribe, Menyumbang Village, Hulu Sungai District, Ketapang Regency.

Based on the background of the problems discussed in the description above, the general research problem is obtained. The community thinks that Bukung dance functions as a mere entertainment event and some think that Bukung dance does not need to be danced during the death ceremony. So the formulation of the problem to be studied is how is the process of the traditional death ceremony of Bukung dance, what is the religious value contained in Bukung dance in the death ceremony of the Dayak Krio Tribe of Menyumbang Village, Hulu Sungai District, Ketapang Regency? In accordance with the formulation of the problem

above, the research objectives are to describe the process of Bukung dance death ceremony, the religious value of Bukung dance in the death ceremony of the Dayak Krio Tribe of Menyumbang Village, Hulu Sungai District, Ketapang Regency.

METHODS

This research applies an ethnographic approach to study the local wisdom of the Dayak Krio tribe in Menyumbang Village, Hulu Sungai District, Ketapang Regency, particularly focusing on the *Bukung* dance in death ceremonies. The study aims to explore the values and meanings that form the foundation of this local wisdom. Furthermore, this research also analyzes how this local wisdom contributes to strengthening unity and creating harmony among the local community.

RESULTS AND DISCUSSION

The Dayak Krio tribe in Menyumbang Village, Hulu Sungai District, Ketapang Regency still performs Bukung dance in the traditional death ceremony. The traditional death ceremony in the Pesaguan Dayak tribe is very different from other Dayak tribes from the history, procession, and movements of the Bukung dance. The history and procession of the traditional death ceremony carried out by the Dayak Krio tribe community.

Bukung dance is thought to have been around for centuries. Starting from the 7th or 8th century BC. Bukung used to consist of seven brothers. The seventh Bukung, their youngest brother, was called "temului or ulun" meaning the youngest child. The other brothers have no special nickname in Bukung dance because the title "temului" or "ulun" is only intended for the youngest child. "temului" or "ulun" is given to the youngest because it is the youngest child who is in charge of carrying the items used during the ritual ceremony to the funeral process. In addition, "temului" or "ulun" is also small compared to his other siblings.

The origin of this Bukung dance according to the local story begins with a man who ran into the forest after being left for dead by his father then the man "merimba" and met

seven Bukung people who came from the realm of peace in heaven. The seven Bukungs were "merimba" when the seven Bukungs were "pendam" (guarded). Long



story short, after returning home when he fell asleep at night, the man dreamed that the dead person must be accompanied by Bukung dance to the cemetery. From that incident, the bukung dance became the forerunner of traditional ceremonies that must be preserved and carried out from generation to generation by the Dayak tribe, especially in the Krio Dayak tribe community in Menyumbang village, Hulu Sungai sub-district, Ketapang Regency which continues to preserve the culture of ancestors that have existed since time immemorial.

This Bukung dance is only danced by an odd number of men, 3 - 7 male dancers aged 25 - 40 years. This dance cannot be performed by female dancers because in the past Bukung was a man whose number of brothers was 7 people. Various processions carried out by Bukung, they perform dancing activities accompanied by music. During the death ceremony, the music must not stop. Bukung dance becomes a traditional death ceremony in accompanying the body to the cemetery with the aim that the spirit of the deceased person gets happiness in heaven.

Bukung dance is accompanied by music that is still simple and monotonous but has musical accompaniment that is still traditional. Some of the musical instruments are tawak (a type of small gong) five pieces, bamboo that is swiped using a machete, bamboo that is blown, drum, isau (knife). Dancers follow the music while moving their entire body to the left side, right side, forward, and backward three times each. During the bukung dance, the musical

instruments must not stop until the ceremony has been completed, if the musical instruments stop playing it will have a bad impact on the bukung dancers themselves, one of which is that the bukung dancer will lose consciousness, the dancer will experience trance (possession of evil spirits) which causes the bukung to lose control of himself which can interfere with the traditional ceremony process. The music that accompanies bukung dancers can also be a way to protect dancers from bad luck and evil spirits.

Figure 1. 1 Bukung dancer

During the dance, the audience should not call the dancer's name, if they are called by their real name, then their spirit and soul will not return and be in another world. When the audience wants to call names, they simply call them Isan. The traditional death ceremony is carried out with several traditional processes carried out for 2 days and 2 nights, after the ceremony the body is buried.

The process of the first day of the death ceremony first tells the ancestral spirits that someone in the village has died by honoring the ancestral spirits. The funeral is held in front of the funeral home and the spirits are asked to open the door to heaven, after which the body is bathed by Bukung and put in a ghost mosquito net. The family also gathers to discuss an agreement on when the burial will take place.



Figure 1. 2 Corpse in ghost netting

The traditional death ceremony of Dayak Krio, Mengubung District, Ketapang Regency, Bukung dancers and handlers eat first after which they carve the body assisted by the handler. The clothes used are not traditional clothes or clothes that are commonly used everyday but use coconut fronds, labuk fruit, and pelaik trees, batik cloth, or plain black or white cloth. After they carve the body, the traditional host performs an offering ritual by slaughtering a dog with the

aim of asking for protection and safety during the death ceremony.

Figure 1. 3 The process of wearing Bukung dancers' clothes

After putting on all the equipment the Bukung enter the funeral home by dancing and accompanied by music, inside the house is already attended by Domong adat, elders, family, and relatives who are still related to the corpse. The dance they perform is the dance of the arrival of the Bukung to the funeral home by stomping their feet, imitating animal movements, to the right and left as they dance the Kubung dancers check the corpse in the ghost mosquito net to check whether the corpse has died, as well as pick up and notify the ancestors that the corpse in the house is ready to be taken to Sebayan Tujuh.

The next process is the second day, early in the morning before the burial the bukungs visit other villages to signal that someone has died. After that the Bukungs, elders and families gather to carry out the burial which is carried out according to the agreement, if the burial agreement is carried out in the morning at 09.00 then the Bukungs, elders and families have gathered before the agreed time.

Before carrying the body to the cemetery the Bukung dancers and residents who will carry the body wash their hands with water that has been prepared in bamboo placed in front of the exit. The book dancers dance around the coffin 7 times with the aim of paying their last respects to the corpse. After dancing inside the house, the corpse is ready to be buried accompanied by the Bukung until the funeral, which accompanies the corpse, namely the elders in front, the Bukung carrying the chest in the middle and the family behind the Bukung.

The coffin is not only carried by Bukong alone but together with the local community. This is because, if Bukung is exhausted, it is the community that participates even though the community does not use equipment like other Bukung but it does not affect the carrying of the coffin, along the way some Bukong dance, while

Bukung makes a sound. Arriving at the cemetery, the Bukung circle the grave seven times and dance with their hands up asking



God and Sebayan Tujuh that they have carried the body safely, during the burial.

There are 5 components that will have their respective roles consisting of religious components which include religious emotions, belief systems, religious rite and ceremony systems, rite and ceremony equipment, and religious people. The performance of Bukung dance by presenting movements from traditional Kalimantan dance which emphasizes the meaning and symbols as a strengthening of religion and death ceremonies from the Menyumbang community, Hulu Sungai District, Ketapang Regency, West Kalimantan Province.

The religion practiced by the people of Menyumbang Village is mostly Catholic. However, if we observe carefully, the Menyumbang community has long recognized belief/religion (religion). Before the religions in Indonesia entered, especially the Catholic religion which is the majority religion of the Dayak tribe at this time, the Dayak people had a belief that was often known as Kharingan.

Adherents of this kharingan religion are not much different from animism and dynamism beliefs that believe in spirits. The term Kaharingan means to live or grow, as in the term Danum Kaharingan (water of life), meaning the Dayak religion or belief in God Almighty which is often known as Jubata, which lives and grows for generations and is lived by the Dayak people in Kalimantan. Gradually the Kaharingan religion was melted into a culture full of customs that must be passed down from generation to generation, one of which is the Bukong dance death ceremony to accompany and pray to Jubata (God) so that the spirit of the deceased gets happiness in the next life.

From the explanation above, the religious ceremony performed by the people who adhere

to the Kaharingan belief system in Menyumbang Village fulfills the five aspects of the religious ceremony system above, which is carried out in the home of the bereaved, carried out when the body is in the last cemetery, in the process of the ceremony the object used in the dance is a mask called Topeng Bukung, the process of this ceremony is led by elders who understand the ritual of death ceremonies.

Previously, research on dance functions had been carried out, namely research on the Shifting Function of Ja'i Dance from Ritual to Profane in Lampung City conducted by Margaret Pula Elisabeth Djokaho (2013). The research was successfully completed and focused more on shifting dance functions. The similarity of this research with previous research is that it examines the function of dance. The difference between this research and previous research is that this research only focuses on the religious value contained in the Bukung dance in the death ceremony. The results of this study are expected to increase knowledge for outside tourists or outside tourists, by introducing and preserving one of the traditional dance cultures that are still developing in West Kalimantan and in the community, especially the Dayak Krio tribe of Menyumbang Village, Ketapang Regency, West Kalimantan.

CONCLUSIONS

Based on the discussion in the previous chapter, this research has several conclusions from the results of research on "Religious Values in Bukong Dance in the Dayak Death Ceremony of Menyumbang Village, Hulu Sungai District, Ketapang Regency, West Kalimantan". The conclusions of the research results are as follows, Bukong dance in the Dayak Krio traditional death ceremony which has a function as a ritual ceremony, the function of the Dayak Krio traditional dance in the death ceremony of the community in Menyumbang village, Hulu Sungai District, Ketapang Regency, namely as a ritual dance in the death ceremony. Bukong dancers cannot be women and cannot be from the family, the clothes used are very simple, namely, thousands of leaves as head coverings and subordinates, jejamut roots as headbands, patar as tattoos to cover themselves from the original face.

Religious components contained in the study include religious emotions, belief systems, religious rite and ceremony systems, rite and ceremony equipment, and religious people. The performance of Bukung dance by presenting movements from traditional Kalimantan dance which emphasizes the meaning and symbols as a strengthening of religion and death ceremonies from the Lamandau community in West Kalimantan.

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