

PERSPECTIVE LITERATURE IN RITUAL GAWAI DAYAK LITERATURE TEACHING MATERIALS AS REGIONAL COLLEGE

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ABSTRACT

Gawai Dayak is part of the ritual culture of the Dayak people in Kalimantan Barat. This ritual is performed after the rice harvest as an expression of gratitude to God for the abundance of agricultural produce. Some material ritual Gawai Dayak have relevance to the subject Literature for this ritual synonymous with everything that is nuanced literature although it is actually a cultural product. This is the reason researchers to further explore that can be used as teaching material Literature. This study used descriptive qualitative method. The data in this study Gawai Dayak ritual. Sources of data in this research is the ritual procession Gawai Dayak. Data collection techniques in this study using observation and recording.

Keywords: Gawai Dayak, Teaching Materials, Literature

1 INTRODUCTION

Gawai Dayak ritual is one of the rituals performed during the rice harvest season ends. Implementation of this ritual is routinely held every year on May 20th. In some places, *Gawai Dayak* ritual has a different name, *Naik Dango* is a term that exist in Dayak Kanayatn, *Makan Tahun* term used by the Kanayatn Dayak community around the Sarawak which most have converted to be Islam (Magiman and Yatum, 2012). The ritual natures are expression the gratitude to God for the abundance of agricultural yield and ask abundance to the next year (Hatta, 2016: 2). In the region of Sabah-Malaysia, Dayak Kanayatn (Kadazan) named this ritual as *Tadau Keamatan*. Aside being a gratitude expression, the ritual implementation are also to honor the mythical visit of fertility god, accompanied by prays and offerings in order to get back a bountiful harvest for the best year and get protection.

Gawai Dayak Ritual can not be separated from the culture in which people's lives Dayak. Corak unique culture and mysticism is very thick and feels when following this ritual. The style culture that is friendly to nature, characteristic nyayian, dance, until the spell is always there when the ritual is performed. The existence of this ritual can push the preservation of Dayak culture which describes the way of life of the Dayak people are famous for the observance of their customs. This was confirmed by the opinion Thomson (2000: 1) "*The Dayaks, the indigenous people of the island of Kalimantan, Indonesia, like most other ethnic sub-cultures in Indonesia, have strong cultural traditions called adar that comprise social and cultural norms, laws, ceremonies, and rituals*".

As for the Dayak tribe itself is a native tribe who inhabited islands of West Kalimantan. The term Dayak has several variations, eg Power ', Doya', and Dayuh meaning 'upstream' and humans. Groups of people who call themselves concerned upstream, the land, the inland, and some even answered innocently calls itself the country (Alloy et al. 2008: 9). Therefore, their lives are still attached to traditional rituals.

This paper will describe the activities in *Gawai Dayak* ritual seen from the literary content. According to Rokhmansyah (2014: 2) literature is art, literature is a spontaneous expression of deep feelings, literature is the expression of thought in language, were referred to the mind is the views, ideas, feelings, thoughts and all of the mental activities, literature was life inspiring embodied in a form of beauty, literature is a book that contains all the deep humanitarian feeling and moral strength to touch the sanctity of freedom of views and dazzling form. Results of literature activities called as literary work. According to Dirgantara (2012: 48) literature is a treasure related to the several of local knowledge which should be inherited through education. Damono and Sarumpaet (2007: 4) stated that literature is a kind of art that is the result of crystallization of the values agreed to continuously dismantled and developed in a society. The above description implies that the literature contains of art, spontaneous expression, and expression through language.

Gawai Dayak material is suitable to enrich the literature learning material because the literature subject characteristics have relevance to the parts or components in the implementation of the *Gawai Dayak* ritual. Characteristics of literature subjects are contains the materials on literature in the a region (in the Indonesian archipelago). Various literature genres are gives an opportunity to the possibility this ritual can enrich the literature learning material. This ritual can enrich the literature learning material from various aspects, one of the aspects that cannot been left on this ritual implementation is incantations reading in the form of poetic. In a spell or poem can be traced back to how the language style, diction, proverbs, rhyme, rhythm, lyrics, mandate, and so forth.

With regards to learning, Sulistyorini (2013: 121) stated that "The use of the learning environment can introduce students to the environment. For example in literature learning students should be introduced beforehand with the local culture in the region ". added that "The use of the local culture in the region as teaching materials intended as an introduction to the literary culture of the nation to the young generation through teaching Indonesian language and literature. With the introduction of the local culture is expected pupils more in love with his homeland and preserve the local cultural heritage of his ancestors.

2 RESEARCH METHODOLOGY

This study was used descriptive qualitative method. The study data is the *Gawai Dayak* ritual. Data sources us the procession or implementation of *Gawai Dayak* ritual. Data collection techniques were used observation and recording.

2.1 *Gawai Dayak* Ritual in the Literature Perspective

Gawai Dayak can be viewed from two perspectives, namely the cultural and literary perspectives. Can be seen from the culture perspective because the *Gawai*

Dayak ritual describes the habits, lifestyle of Dayaks people in general is still traditional. Can be seen also from the literature perspective because *Gawai Dayak* ritual is presents the activity in the form of traditional art performances that only can be seen when the ritual performance to the public. The core activities in the *Gawai Dayak* ritual are *Nyangahatn* activities. *Nyangahatn* is ceremonies to appeal to *Jubata* for the ceremonies of *Gawai Dayak* / *Naik Dango* ritual are run smoothly. According to the Putra (in Suardi, et al, 2015: 4) *Nyangahatn* is one of the form of nonstory oral literature in *Dayak Kanayatn*. This was confirmed by Oktaviani (2015: 2)

Oral literature on *Dayak* society (especially the *Dayak Kanayatn*) consists of two types: (a) story oral literary: *Singara*, *Gesah*, *osolatn*, *batimang*, *pantutn*, *sungkaatn* / *sungkalatn*, and *salong*, and (b) the type of nonstory oral literature: *sampore'*, *lala'*, *tanung*, *baremah*, *crunchy*, *bacece'*, *Pangka'*, *mura'atn*, *liatn*, *mulo*, *gawe*, *totokng*, *nyangahatn*, *dendo/lenggang*. From both of types oral literature the most frequently used and the sacred is *Nyangahatn*, because there exist at the important ceremonies of *Kanayatn Dayak* tribe.

In a *Nyangahatn* ritual there is ritual chanting in the form of spell/*mantra*. Pray offered to *Jubata* as a tool intended to apply for a permit this perform rituals, invoke protection to avoid the plague. Spells can only be pronounced by *Panyagahatn*, i.e. someone who knows the ins and outs of customs. The spells recited solemnly and with a rhythm that seemed constant and regular. After the *Nyangahtn* ritual completed, some traditional dance performances showcased. Each dance performance contains movement that symbolize communication with *Jubata*. These then led to the implementation of these dances are magical and sacred. One of the dances is performed when the *Gawai Dayak* ritual dance is *Jonggan*. This dance was performed as an expression of gratitude to *Jubata*. One of the parts contained in *Jonggan* dance is poetry; sung like *pantun*/tradisional poetry. Poetry in *jonggan* dance is in the form of traditional poetic consisting of four lines rhyming two-two, which is patterned of a-a-a-a, a-b-a-b, and a-a-b-b. Each line consists of four words. All of *Jonggan* poetry is consisting of two parts, namely *sampiran* and content. *Sampiran* are the first two lines, which are often related figures of speech and the last two lines are the contents of the poetry (Purnomo, 2016: 6).

2.2 *Gawai Dayak* Ritual as Literature Learning Materials

One of the characteristic literature subjects is touching on aspects of regional literary. Observing the activities undertaken during the *Gawai Dayak* ritual, several aspects have relevance if used for literature learning material. One of them is the *mantra*/spells; the examples of spells exist in the implementation of *Gawai Dayak* ritual that is poetry (including oral literature) sung during the *Jonggan* dance. Poetry is oral poetry used free verse form (Saputra, 2007: 89). Poetry became an important part of being an integral part of this dance form that is both magical and sacred.

As part of a literature genre, sung poetry during the *Jonggan* dance certainly can be used as literature learning materials. It can be seen from the use of language, intonation, pronunciation, rhythm, lyrics, etc; that meet the literature elements. Research of Rezaei (2012) could be basis how the proverb material then be included or considered in the literary genre. Rezaei taking the proverb material included in the literary genre used variety of different perspectives, such as, as seen from the role of audients, the words choice, and the message quality. If seen from the words choice, poetry used in *Gawai Dayak* ritual is qualifying those requirements. If traced from the

function, then one of its functions is entertaining and communication means. This corresponded to a literature that is entertaining function.

There are also forms of dance in the implementation of this ritual. The dance focuses on the various movements of all limbs. This means that the dance movements involved non-verbal communication. Every movement is following the music. Each of these movements has emphasis and repetition on the particular movement. This happens because every movement, emphasis and repetition has a specific purpose and meaning. Similarly, in the literature that requires carefulness observation on figures' gesture if to be understood their character, that is, even the emotions were experienced by the figures in the fictional works.

Of course this material can be used by teachers to their students as a form of appreciation of traditional dances. The writing of Kilmukhametovaa and Bub (2015) shown how non-verbal communication to be very interesting in the field of literary studies. In writing of Kilmukhametovaa and Bub evaluation to the non-verbal communication imposed on two texts through verbal description by a narrator. Against this treatment, Kilmukhametovaa and Bub produced two conclusions in their research, namely (1) character (internal space) – the evaluation subject. By way of non-verbal actions express emotions and feelings to someone or something, 2. Narrator (external space) can be subject to twice evaluation. First, evaluations linked to the knowledge, object evaluation, and motion (facial expressions). Narrator interprets in detail the meaning of non-verbal behavior. Second, evaluations linked to the use of subjective language for the description of non-verbal way (the style was characterized by language and emotive syntax (ellipsis, repetitions, etc.)). Options the language way serves to express attitudes and emotions of the narrator.

3 CONCLUSION

Gawai Dayak ritual is a pure ritual of the *Dayak* culture. Some parts of this ritual procession contained literature charge that can enrich learning materials related to literature, poetry shaped like a spells, used when *nyangahatn* ritual implemented, while the dances form performed when the *nyangahatn* ritual completed. From the form of spells and these dances can be divided into several aspects that could be used as learning materials, such as aspects of the lyrics, rhythm, diction, and so forth.

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