



***Kanjan Serayong* Traditional Death Ceremony : Shifting Values of Pesaguan Dayak People Due to Mondial Religion**

Rossa Fitriana¹, Nadila Putri², Diaz Restu Darmawan³

^{1,2} Department of Social Anthropology, Universitas Tanjungpura, Pontianak, Indonesia

³ Department of Cultural Anthropology, Universitas Udayana, Bali, Indonesia

Abstract

This study aims to describe the procession of the *Kanjan Serayong* ceremony and the impact of the entry of the Mondial religion, namely Catholicism. This paper has explained the consequences on the traditional beliefs and culture of the Pesagan Dayak community, and described the values contained in the *Kanjan Serayong* ceremony. Data collection in this study used qualitative methods with an ethnographic approach in the Upper Pesaguan Dayak community located in Beringin Rayo Village, Tumbang Titi District, Ketapang Regency. Research data were collected through observation, interviews, documentation, and literature studies. From this research, it was found that in the *Kanjan Serayong* ceremony there were several shifts from ceremonial processions in ancient times, such as shifts in ceremonial processions, changes in tools and materials used in ceremonies, and changes in meaning and meaning. The value of public trust. The shift in the *Kanjan Serayong* ceremony was caused by the entry and spread of Mondial religion in the life of the Pesaguan Dayak community in Tumbang Titi District. Then the impact of the entry of Catholicism, also changed the value and even appeared some new values in the *Kanjan Serayong* ceremony. Cultural values that appear at the traditional Kanjan Serayaong ceremony are related to social values, religiosity values, and entertainment values.

Keywords : Death Ceremony; Changes In Value; Dayak Pesaguan

Correspondence : Diaz Restu Darmawan, restudarmawan@unud.ac.id Department of Cultural Anthropology, Universitas Udayana, Jl. Pulau Nias No.13, Dauh Puri Klod, Kecamatan Denpasar Timur, Kota Denpasar, Bali, Indonesia, 80113

- 1) All the Authors involved in this manuscript stated, We have no conflicts of interest to disclose,
- 2) The funds used are personal funds and do not come from any organization,
- 3) Acknowledgment: This gratitude is addressed to the Directorate General of Learning and Student Affairs and the Ministry of Education and Culture Research and Technology for providing opportunities and assistance both morally and materially so that the manuscript of the article from this PKM-RSH research can be published. Acknowledgments were also given to the students of Tanjungpura University who had provided facilities during PKM activities. And do not forget also to thank all residents of Beringin village, Tumbang Titi District, Ketapang Regency, who have received the presence of researchers with great heart, and also thank Pak Jiren, Pak Royou, Pak Nius, Pak Stevanus Magut, and Pak Gabriel for providing information about the Pesaguan Dayak people and the *Kanjan Serayong* ceremony.



1. Introduction

Death is an unavoidable biological fact of human life. All human beings believe that they will go through and feel death. Many beliefs see death as a new form of human life after life on earth. Death is certainly individual, but death can have social and personal collective consequences, that is, when death is considered an undesirable thing, especially if this death happens to loved ones and loved ones, such as family and relatives.

When the momentum of death befalls someone, some community groups will perform a death ceremony or ritual with various specific purposes, such as ceremonies to commemorate the death of loved ones, comfort the family left behind, deliver spirits to the next life, and others. Ceremony in a cultural context is a tradition in a society. Ceremonies always have a role as a reminder for humans that human relations with the surrounding nature are still going on, even in different forms and ways (Sari, 2012). At the same time, ceremonies in a religious context are an act that aims to express human obligations in commemorating essential events in human life (Martini et al., 2017).

Death ceremonies are a product of a community culture closely related to the religion or beliefs held by the community. According to Emile Durkheim (Koentjaraningrat, 2016), religion is a system related to sacred beliefs and ceremonies. In other words, the ceremony must be performed by a society that believes in it and abides by prohibited taboos. The beliefs of this traditional ceremony are oriented towards a community, or the ummah (Junita, 2020). Therefore, a particular ceremony cannot separate customs and religious life.

Research on death ceremonies has been carried out on almost every ethnicity in Indonesia. One of the many studies conducted is research on the death rituals of Javanese people, as written by Aufa. In his study, it is said that death in Javanese tradition is the entrance gate into the afterlife, where a person will be accountable for all his actions while living on earth. In other words, death is the entrance to the encounter of the deceased with his God (Aufa, 2017).

Some death ceremonies usually have shades of grief for the family left behind. However, not all death ceremonies have nuances of sadness, and some ethnicities in the world hold death ceremonies with an atmosphere of joy and joy. The Aztec ethnic group in Mexico, for example, has a tradition called *Dia de los Muertos* or "Day of the Dead," which is held every early November to the end of October and is kept very lively; this is because the Aztecs consider grief a form of disrespect for the dead (Amelinda & Franzia, 2020). In addition to Mexico, Indonesia also has an ethnic group that celebrates death ceremonies joyfully, namely the Toraja ethnicity in South Sulawesi, which has the *Rambu Solo* ceremony (Buol, 2018). For Torajan people, death is not an event that can make the heart difficult and break the chain of kinship. Therefore, death is a joy worth celebrating with a feast.

In Dayak ethnicity in West Kalimantan, there is also a death ceremony with great fanfare and joy; the ceremony is known as *Kanjan Serayong*, which Pesaguan Dayak people in Ketapang Regency, West Kalimantan carry out. The ceremony is carried out to honor the spirits of people who have died, but the ceremony is carried out with great fanfare and joy, invites many people, and costs a lot of money. The uniqueness of the *Kanjan Serayong* ceremony makes this research very interesting.

Research on Dayak ethnic death ceremonies has also been carried out, one of which was carried out by Mulamarwan University students. The study discussed the meanings and symbols of death rituals in the Dayak Bahau Busang tribe in Mahakam Ulu Regency. In his research, it is said that according to the beliefs of the Dayak tribe Bahau Busang, death is the initial process of spirit life towards a century



place (*Telaang Julaan*). Death is also considered a form of obedience of a human being to the Creator because the deceased's spirit has fulfilled the call of *Tame' Tinge* (The Creator) (Lie et al., 2020).

In the past, before major religions dominated the Indonesian state, local beliefs played an important role in helping people how to perceive and behave towards the surrounding natural environment. Local beliefs become a system that unites and guides the community to behave correctly towards their environment (Syamsuddin, 2018). The *Kanjan Serayong* ceremony is undoubtedly a cultural product of the Pesaguan Dayak people, who used to adhere to local beliefs. In the beliefs of the Pesaguan Dayak people, every living or inanimate object has a soul or spirit. Where the spirit has a supernatural power called *Mana* (Fiorentina, 2014). They also believe that every deceased spirit will enter *Sebayan Tujoh Serugo Dalam*.

However, over time, a new religion (Mondial) began to enter almost all regions in Indonesia, making changes in people's beliefs. Mondial religion refers to a religion that is believed and believed by nearly all people in the world. Mondial religion, too, can be called a global and universal religion that descends for the whole of nature. So in other words, these religions are included in the major religions in almost all countries. As it is today, the majority of Indonesian people have embraced Islam, Catholicism, Protestant Christianity, Buddhism, and Hinduism. This also happens to the Pesaguan Dayak people in Tumbang Titi District, who have also adopted Catholicism and Protestantism as much as approximately 90% of the number of Pesaguan Dayak people on ID cards, and Islam as much as about 10% of the number of Pesaguan Dayak people (Arisandie, 2021). Based on this, there was a shift in the beliefs of the Pesaguan Dayak people from local beliefs to Mondial religions, especially Catholicism. As a result, there was also a cultural shift in society, including the *Kanjan Serayong* ceremony.

Local cultural shifts in a community have been shown by (Bahrudin et al., 2017) in their research on regional cultural shifts in Tengger Tribe adolescents in Argosari Village, Senduro District, Lumajang Regency. The study shows that cultural shifts can occur due to new cultural factors that develop and spread among Tengger tribal adolescents. The existence of the customs of the Tengger tribe has shifted due to friction with the values of Islamic religious teachings.

From the explanation above, it can be seen that the current *Kanjan Serayong* ceremony has undergone shifts and changes from the ceremonies carried out by the ancestors before them. One of the apparent shifts in the traditional death ceremony of *Kanjan Serayong* is the involvement in the ceremony, which is not only led by conventional leaders but also by Catholic religious leaders who are priests. The entry of Catholicism eventually also resulted in changes in some symbols, equipment, and meanings in the traditional death ceremony of *Kanjan Serayong*. Through this, it is essential to conduct more in-depth research to see the impact of the entry of Mondial religion on Pesaguan Dayak beliefs in the *Kanjan Serayong* ceremony and the values contained in the *Kanjan Serrayong* ceremony.

2. Method

This study used a descriptive qualitative research method on Catholic Pesaguan Upper Dayak people living in Beringin Village, Tumbang Titi District, Ketapang Regency, West Kalimantan. Qualitative research is based on direct observation, and researchers are actively involved in observing, viewing, and researching an object of research (Denzin & Lincoln, 2009). The object of this study is the traditional death ceremony of *Kanjan Serayong*, located in Beringin Village, Tumbang Titi District.



The source of this research data is obtained from primary data sources and secondary data. The collection of primary research data was carried out in three ways, namely by direct observation during the *Kanjan Serayong* ceremony in Beringin Village, Tumbang Titi District, interviews with traditional demongs of Beringin village and Serongkah Kanan village, pastors, and surrounding communities; and documentation in the form of photos and videos obtained during the ceremony to support the results of the research conducted. Secondary data is obtained through literature or literature studies from news, articles, and books related to the research object.

3. Results and Discussion

3.1. *Orang Dayak Pesaguan*

The Pesaguan Dayak people, who also call themselves the Sekayu Pesaguan Dayak, inhabit the upstream to the edge of the Pesagan River. Pesagan River is located in the sub-districts of Tumbang Titi, Lalang Panjang, and Sungai Melayu Raya', Ketapang Regency, West Kalimantan (Alloy et al., 2008). The Pesaguan Dayak people consist of several small groups with the same language but slightly different dialects.

These small groups inhabit areas directly adjacent to non-Pesagan Dayak groups, such as Kayong and Gerunggang in the north, Delang (Central Kalimantan) in the east, and Jelai and Kendawangan in the south. Here are the small groups of Pesaguan Dayak people and the region where they live. First, the Serongkah Onam (Pesaguan Hulu) group that inhabits the upstream area of the Pesagan River this group is spread in various villages in Tumbang Titi District, including in Tanjung Maloi, Kaliampu, Batu Beransah (Tanjung Bunga), Sekelumbi, Serongkah, Serongkah Kanan, Batu Bulan, Beringin, and smaller villages.

Second, the Kengkubang-Jelayan group (Pesaguan Tengah) inhabits the area around the Pesagan River. The villages where the Pesaguan Tengah group lives are Titibuluh, Jelayan, Natai Panjang, and Suka Damai. Third, the Batu Tajam and Sungai Melayu (Pesaguan Hilir) groups that inhabit the western areas of Tumbang Titi District, Lalang Panjang District, and Sungai Melayu Raya'. Some villages where this group lives are Batu Tajam I, Batu Tajam II, Pengatapan, Sungai Melayu, and Pengancing. Finally, the Mehawa (Pesaguan Kanan) group inhabits the southernmost area of the Tumbang Titi District. This group inhabits the villages of Puduk, Mehawa, and Sepauhan.

Pesaguan Dayak people are people who still maintain their customs well. In everyday life, they still adhere to customary norms and rules. The traditional council in a village, led by a Domong Adat, becomes an essential actor in the obedience of the Pesaguan people in carrying out customs. One of the customs that the Pesaguan people highly guard is related to death, from the beginning of death and burial to the follow-up ceremony, the last stage of a series of death ceremonies, namely *Kanjan Serayong*.

3.2. *Kanjan Serayong Customary Death Ceremony*

Death is a part or process that is very important in the Pesaguan Dayak culture. The Pesaguan Dayak considers death to be a very sacred thing that is even more sacred than marriage. Pesaguan Dayak people believe that people who have died will go to the last place called *Sebayan Tujoh Serugo Dalam*. The place is believed to be a place far different from this world. The place where *nasek cekalo basek arai cekalo bayu* (rice never goes stale, water will not smell). In other words, in *Sebayan Tujoh Serugo*



Dalam there is eternity and full of happiness. This Pesaguan Dayak believes that the spirit of the deceased person will be able to go to *Sebayan Tujoh Serugo Dalam* if they have passed the traditional procession "*nganjan*" before. They believe that if the spirit has not passed through the custom of "*nganjan*", the spirit still floats in the realm of the world of the living.

Due to the importance of the death ceremony to the culture of the Pesaguan Dayak people, this death ceremony must pay attention to the customs of the corpse. Although the ceremony goes through a complicated process and costs a lot, the Pesaguan Dayak people happily and voluntarily still hold the death ceremony. The death ceremony is called *menganjan*.

Kanjan Serayong or what Pesaguan people call *menganjan* is the last series of the entire rite of death. *Kanjan Serayong* is also a death ritual ceremony held with the aim of letting go of long-deceased families and praying so that spirits can be calm in heaven (Astuti, 2009). The bereaved family will carry out an event called *benyaman hati* or can also carry out the custom of *adat menganjan*, as a sign of ending the mourning period that has been carried out since the death of a family member or in Pesaguan language called *melopasan abstinence ponti tabo juru'* finish off yellow *mirah sampan jeronang*. But not everyone who dies has to be canned. People will perform a reward ceremony when the deceased will be *disandong* or tamped. If it is not *kanjan*, then the family will do a *benyaman hati*.

Menganjan has a meaning as an expression of victory over death. *Menganjan* is also called "*ayah*" which means liking, joy, or crowd. The word *menganjan* itself can be interpreted as chasing which is a cry of joy when getting something (Sukanda & Raji'in, 2008). So the purpose and purpose of this reward is to replace the atmosphere of grief during the mourning period with a cheerful atmosphere. In addition, to release a kind of bond called *pantang ponti tabo juru, merorak jambul junjung-menggotas bontang bingkal*, which is characterized by cutting *takuluk* and *tokal sona'*.

This is in line with Mr. Jiren's account; the following is the statement from the informant when questioned about the purpose of the straining ceremony:

"Actually, it is done to commemorate or in the language of the Pesaguan people known to break abstinence from ponti against people who have died. In ancient times, menganjan was only intended for traditional demongs, because at that time demongs were classified as rich people who had many pets such as pigs and chickens, so only demongs could afford to perform straining ceremonies."

Pantang ponti is a taboo that must be carried out by all families who are mourning where abstinence is carried out, starting from the death of a family member to the holding of a straining ceremony. The taboos that must be carried out include: You can't wear colorful clothes, you can't attend revelry activities, you can't dance, you can't hold events at your home, etc. All family members must carry out these taboos, with no exceptions. If family members violate these taboos, they will get punished by custom, and the punishment ceremony cannot be carried out smoothly.

This *menganjan* ceremony has two types, namely *seperingkos* and *tambak*. *Seperingkos* is a death ceremony where the body is immediately buried after the funeral/burning ceremony. So on the night after the burning of the corpse, the bones left over from the burning were immediately buried in the ghost net' along with a *demong adat* narrated. The storytelling activity is called *babayang* and is carried out throughout the night.

Tambak is a kind of tombstone on a grave shaped like a house with wall decorations and dragon-shaped roofs. This pond also has 2 types, namely *tambak rantingan* and *sandung tanah*. Today, almost all *tambak kuburan* are made in the form of *sandung tanah* brisquet placed on top of the cemetery.



Figure 1. *Tambak sandung tanah*
(Source: 2022 researcher documentation)

3.3. Prosesi *Kanjan Serayong*

3.1.1. Ceremony Preparation

Before carrying out the straining ceremony, the mourning family will meet with traditional *demongs*, elders, and other community leaders called by the Pesaguan people with *bambusikan*. There is also another term, namely *bakakumpul* to convey the *hujung hati'-sambang gonang (hajat)* to the entire community. This process is important to determine the time of the ceremony, how long the ceremony will be carried out, how many villages will be invited, and the distribution of tasks in the work of the ceremony later.



Figure 2. *Tambak* Creation
(Source: 2022 researcher documentation)

One of the first tasks to do is to find wood that will be used to make a pond. The *belian* wood is searched into the forest by several people for approximately seven days and, of course, requires some rituals to get good *belian* wood. After getting good *belian* wood, experts immediately make the wood



ponds. Ponds must be created outside the village to prevent misfortune from befalling the people who make the *tambak*.

The next task is to make a *tetarok*, a seating ward that is quite spacious and built not far from the house of the family's representative who organizes the ceremony. *Tetarok* is prepared as a place to receive guests, and in front of it, there is a field that will be the place of the ceremony. In the middle of the field, a *natar* will be made which serves as a place for the *Kanjan Serayong* ceremony. All preparations for this ceremony are usually done for one month before the *Kanjan Serayong* ceremony is carried out, considering the many things and materials that must be prepared before the ceremony begins.

3.1.2. Manumang Kepalo

Manumang kepalo is burning the 'head' on a three-legged wood. In the *Kanjan Serayong* ceremony performed by the ancestors of the Pesagan Dayak people, the "head" that is burned is a human head. So in ancient times, when they wanted to perform the *Kanjan Serayong* ceremony, they would do *ngayau* (cutting off the enemy's head), which then the head would be burned. But along with the times, the thinking of the community that has advanced due to the entry of religion; this *manumang kepalo* procession has changed; from the beginning used a human head, replaced with a young coconut. Furthermore, the coconut will be carved using *jeronang* to form eyes, mouth, and nose like a human head. While carving faces on coconuts, *batara'* will tell the story of *Sesulor Sesiler*. After carving, the coconut is placed on a three-legged *tumang*, which is then burned.



Figure 3. Carving a face
(Source: 2022 researcher documentation)

Furthermore, the coconut will be taken to *Tetarok* and picked with chicken, cold ash, and cold rice behind the winnow. Then, the coconut will be cleaned with palm water, and the contents will be scraped off and filled with *tuak*. *Tuak* that has been filled into coconut shells will be drunk in turn. After that, the coconut is wrapped in a *torap kuning* and placed in *tekalak jarang* next to the *tambak*.



Figure 4. *Menumpang kepala'*

(Source: 2022 researcher documentation)

3.1.3. *Melanggaran Bulin*

Generally, on the first day of the *Kanjan Serayong* ceremony in the morning, the family performs a *melanggaran bulen* ritual. *Melanggaran bulen* is a ritual of picking up pond makers who previously made ponds outside the village. The farmmakers are greeted in front of the village by dancers and musical accompaniment; they greet and escort the farmmakers to the *natar*, where the *tambak* is placed.

After placing the *tambak* in the middle of the *natar*, around the *tambak* is planted *temiang pugu'*, *sensabang*, and a number of *lumping temiang* (bamboo) which serves as a place for invitees to drink before and after dancing. Spears, mandau, and keris used for dancing, *bidak penari* (batik sarongs), *kombang kabung*, *tentupung*, *tekulok* (headbands/hats), and *tekalak jarang* that serve as places to place the "head" to be used to dance.



Figure 5. *Melanggaran Bulen*

(Source: 2022 researcher documentation)

3.1.4. *Palalawat Submission*

Palalawat is a donation from villagers to the ceremony organizer, which contains rice, cigarettes, tuak, bottled mineral water, and other consumption materials. These materials are placed in *tapsi* or *pahar* decorated with *sensarang*. However, *palalawat* decorated with *sensarang* is only made to be handed over to the family of the organizer of the *Kanjan Serayong* ceremony symbolically. Other



palalawat from guests and other villagers, will be directly taken to the organizer's family home and handed over to the family.



Figure 6. *Penyerahan Palalawat*
(Source: 2022 researcher documentation)

3.1.5. *Manungkung Garung*

Manungkung garung is one of the ritual processes that welcome guests from outside villages. *Garung* is a kind of wooden barrier installed transversely at a special gate made at the end of the village (*hujung tumbang halaman*). Guests are greeted at the entrance gate by two pairs of dancers and a family entourage of the ceremony organizers. After that, guests (*ansang*) and receptionists will do some rhymes, questions, and answers before entering the village where the ceremony is held. The *garung* installed is then cut to break by *ansang* and then the guests will be accompanied to *natar* and *tetarok*. Arriving at *Tetarok*, the guests were then treated to betel nut and tuak drink, while talking and handing over *palalawat*, which the ceremony's host then received.



Figure 7. *Manungkung Garung*
(Source: 2022 researcher documentation)

3.1.6. *Bedansai*

In the procession of the *Kanjan Serayong* ceremony, several dances are performed by villagers, guests, traditional *damong*, and families of ceremony organizers. One of the dances favored and awaited by villagers, especially young people, is *bedansai*. *Bedansai* is a dance performed together by forming



a large circle around the outside of the *natar*. This *bedansai* movement is very simple, just by going around while placing your hands on the shoulders of the person in front, and accompanied by simple foot movements but rhythmic and synchronous. So anyone can participate in enlivening the *bedansai*, including children, teenagers, and the elderly. According to (Fiorentina, 2014), *bedansai* describes joy as a mourning period and also tries to express that it is not suitable for families to grieve too long because of the loss of loved ones.



Gambar 8. Bedansai

(Source: 2022 researcher documentation)

Other dances are the probosci's dance performed by villagers and traditional demongs, where the dance aims to honor the spirits that are chanted. This dance is performed in the *natar* by forming a circle around the pond filled with 8 male dancers and 8 female dancers. Male dancers will use hats and sarongs as dancing attributes while female dancers use headbands. Before and after dancing, male dancers will drink wine available near the pond. Both dances are performed for two consecutive days without stopping, be it in the morning, afternoon, or evening. The drumming of gamelan musical instruments and other musical instruments also does not stop being played for two days during the *Kanjan Serayong* ceremony.

3.1.7. *Menimang Kepalo*

Another dance in the *Kanjan Serayong* ceremony is the *kepalo menimang* dance performed by the mourning family. As the name implies, this dance is performed by holding a 'head' or coconut that has been burned and wrapped in bark before. This dance is the same as the proboscis dance performed around the pond with 6 male and 6 female dancers. When dancing, the coconut will be passed in turns to all male dancers by holding a coconut wrapper. After all male dancers have their turn, then the female dancers will carry the coconut, by dancing while carrying the coconut using a yellow cloth. Like male dancers, female dancers will also have their turn carrying the coconut. This dance is also performed for 2 full days, with alternating dance sequences, namely the *bekanja* dance then the *menimang kepalo* dance. At the same time, the *bedansai* dance is constantly danced by villagers outside the *natar*. This dance does not stop until the bulen-breaking procession is performed at midnight on the second day of the *Kanjan Serayong* ceremony.



Figure 9. *Menimang Kepalo*
(Source: 2022 researcher documentation)

3.1.8. *Memutus Bulen*

At midnight on the second day of the *Kanjan Serayong* ceremony, the procession is *memutus bulen*. *Memutus bulen* is the last dance in the *Kanjan Serayong* ceremony and marks the end of the ceremony, which was performed by traditional demons and family members of the ceremony organizers. In the procession of *memutus bulen* there are animals that need to be prepared as 'sacrifices' in the ceremony, namely a pig, a native chicken, and one *kundur*. All three were laid out in the mill of the *tambak*. In the procession of *memutus bulen*, dancers will dance while swinging *mandau* and spears and then draw them to the pigs, native chickens, and the *kundur* fruit in turn. The dance is performed twice in turn. After five rounds of the dance *memutus bulen* are performed, part of the body of the pond will be taken to the cemetery where the body of the person who is held resides. Furthermore, the dance of breaking the bulen is followed by a more ferocious dance, because the dancer will be more agile in unsheathing *mandau* and spears to the three 'victims'. In the middle of the dance, the dancers also take turns jumping over the head of the *tambak*. When the dance is over, pigs and native chickens will be slaughtered on the head of the *tambak* by the family of the organizer of the ceremony.



Figure 10. *Memutus Bulen*
(Source: 2022 researcher documentation)

Based on data from informants in ancient times, initially, the "victim" used in the *Kanjan Serayong* ceremony was a human or what is usually called a descendant of *tuloyan*. These *tuloyan* descendants



would be tortured by wielding spears and *mandau* many times until the procession of *memutus bulen* was over. If the ceremony is over and he is still alive, then he will be buried alive.

3.1.9. *Memasar Tambak*

After the head of the *tambak* is covered with pig and native chicken blood, the *tambak* part is taken to the grave and reunited with other parts of the *tambak*, this procession is called *memasar tambak*. The family and traditional demons will chant prayers in Pesaguan language to the spirits that have been chanted so that they can forget all their lives while on earth and pray for calm and happy spirits in *Sebayan Tujoh Serugo Dalam*.



Figure 11. *Memasar Tambak*
(Source: 2022 researcher documentation)

3.1.10. *Memantang Kasau*

Memantang kasau is a dance accompanied by gamelan *kanjan* with a cheerful wasp. This dance is performed in the home of one of the families organizing the ceremony. The dance signifies that the entire series of *Kanjan Serayong* ceremonial processions has been completed.

3.1.11. *Papalit Borang Paliung*

The last day of the ceremony, is filled with a procession of cleaning all the tools and materials used during the *Kanjan Serayong* ceremony. As well as conducting a farewell event (*pepiring boras*) as a tribute and expression of gratitude to the traditional demons and invited guests who have attended. The family will hand over rice and *tajau* to traditional demons and invited guests as gifts and thanks. Thus, the whole series of traditional *Kanjan Serayong* death ceremony processions was completed.

3.4. A shift in the value of trust in the *Kanjan Serayong* ceremony

Shift is a change that occurs slowly and periodically in events or someone who is influenced by something else, resulting in changes in people's views of life. According to Smith (Sumaatmadja, 2000), a shift can occur due to an increase in thinking skills and modernization processes in accordance with the needs of the community. It takes awareness and a long time for values to shift.

Barth (Sudrajat et al., 2015) explained that value is the output produced from ideas and practices by individuals and groups. Therefore, value shifts are changes in values in society that are influenced by values outside society. The value of belief is a reference for fulfilling spiritual needs for the human



ability to reason abstract power outside of humans so that the shift in belief values changes the values and behavior of their people (Prayogi & Danial, 2016).

In the past, the Pesaguan Dayak people were still based on the central beliefs of Animism and Dynamism, where they considered all living and inanimate objects to have a spirit (mana). Based on these beliefs, the culture, traditions, and customs of the community are also in line with the beliefs of Animism and Dynamism, such as at the traditional death ceremony of *Kanjan Serayong*. Pesaguan Dayak people believe that the spirit of the deceased enters a relationship with the living person; they also think that after the spirit of the dead person is pronounced, the spirit can live quietly in *Sebayan Tujoh Serugo Dalam* or the concept of paradise believed by the Pesaguan Dayak people (Harimurti, 2011).

According to one of the informants, Mr. Stevanus, Catholicism first spread in Tumbang Titi District approximately 100 years ago; this is evidenced by the first Church in Tumbang Titi District, more precisely in Serengkah village, which has been more than 100 years old. The impact of the entry of Catholicism also affected several changes in society's belief system, such as believing in the existence of God and all his power in all human life. Therefore, the impact of the entry of Catholicism has brought changes and shifts to the belief system of the Pesaguan Dayak people, even in the culture of the community, such as in the traditional death ceremony of *Kanjan Serayong*.

The shift that occurred in the first *Kanjan Serayong* ceremony was a shift in the ceremonial tools used, namely the use of the Cross as a substitute for the pond. In some cases of ceremonies, there are families who decide not to use the pond, but to use the Cross that is already in the grave of the body to be buried. The use of this Cross is certainly different from the origin of the *Kanjan Serayong* ceremony, but the Cross made of *belian* wood is valuable and means the same as the pond which is also made of *belian* wood. Other ceremonial tools that have also undergone changes are the use of young coconuts instead of human heads in the procession of *menimang kepala* and in the dance of *menimang kepala*, as well as the use of 'sacrifices' consisting of pigs, native chickens, and *kundur* fruit as a substitute for a human (*tuloyan*) in the dance procession *memutus bulen*.

The changes that occurred in the *Kanjan Serayong* ceremony were one of the effects of the entry of Catholicism on the Pesagan Dayak people. Catholic teachings teach how precious the lives of fellow living beings are and it is important to respect fellow humans, this is certainly contrary to the *Kanjan Serayong* ceremony procession carried out by people in the past. Therefore, from the entry of Catholicism, the mindset of the Pesaguan Dayak people also changed and appeared in the culture and customs that they had lived for a long time, such as the *Kanjan Serayong* ceremony.

Apart from the influence of Catholicism, this shift in the *Kanjan Serayong* ceremony is also caused by the existence of human rights that have regulated society, so that *tuloyan* (descendants of sacrificed humans) also have the right to life. Therefore, the Pesaguan Dayak people agreed to replace it with a young coconut, a pig, a native chicken, and a *kundur* fruit. The change does not change the meaning of the *Kanjan Serayong* ceremony itself.

The second shift in the *Kanjan Serayong* ceremony due to Catholicism was in the ceremonial procession, namely with the holding of Mass on the last day of the *Kanjan Serayong* ceremony. Not all ceremonies are held at Mass, it all depends on the family who organizes the ceremony, and whether or not they want to use Mass during the *Kanjan Serayong* ceremony. This relates to the statement of an interview with Mr. Stavanus, who is a pastor:



"At the straining event, usually some people use Mass and some don't, it all depends on the family who has the event. If they want to use it, surely they will invite us as representatives of the church to hold Mass on the last day of the nganjan event. But if they don't use Mass it's okay either, it doesn't interfere with the course of religious customs and commandments."

This Mass is usually led by a priest and attended by all family members and some villagers. The performance of this Mass became a symbol of the end of grief for the bereaved family. Through the chanting of reverent prayers of the Bible, the pastor prays for salvation and tranquility for the spirit that has been pronounced.

3.5. Values in the *Kanjan Serayong* Traditional Death Ceremony Today

In addition to the shifts contained in the tools used and the procession of the ceremony, the impact of the entry of Catholicism also raises several new values in every implementation of the *Kanjan Serayong* ceremony carried out by the Pesaguan Dayak people in Tumbang Titi District, Ketapang Regency. These values include:

3.5.1. Social Values

Every human needs the presence of others in his life, as well as the Pesagan Dayak. Pesagan Dayak people are famous for their close ties between communities and helping each other, both in grief, such as death and disaster, and in happy situations, such as weddings, harvest parties, and other celebrations. In other words, in any condition, the Pesagan Dayak people will be ready to assist residents in their neighborhood. The assistance provided was not only in the form of material but also energy assistance, which was ready to be deployed by Pesagan Dayak people so that they could help their neighbors.

This high mutual help attitude in the Pesagan Dayak people is also seen in the traditional death ceremony of *Kanjan Serayong*. When the *Kanjan Serayong* ceremony is held, residents must assist; even without being asked, they are ready to help. An example is jointly helping the family of the organizer of the ceremony by dividing tasks, such as cooking done by neighbors who are good at cooking, building *tetarok* and *natar* assisted by neighbors, and making ponds that must be done by villagers who are experts in making *tambak*, then traditional *demongs* who also have the task of leading the ceremony, and residents will also assist consumable materials, and cleaning equipment used during ceremonies. The attitude of mutual assistance shown by the Pesagan Dayak people shows that social life between communities has been closely intertwined and has become their tradition and habit to help and cooperate between communities. Villagers and traditional *demongs* also know their respective roles and duties. This eventually made the attitude of mutual assistance part of the identity of the Pesagan Dayak people. Through the traditional death ceremony of *Kanjan Serayong*, mutual assistance, and mutual help can be increasingly intertwined between communities.

3.5.2. The Value of Religiosity

Humans were created by having limited abilities in knowing and understanding nature and the universe. However, from that limitation comes the belief in the existence of a supreme ruler who controls man and the universe. With these limitations, humans, individually and in society, have never been separated from religion or belief systems in the power of the universe. The Pesagan Dayak people



also cannot be separated from this belief system and are seen in the traditional death ceremony of *Kanjan Serayong*.

Pesaguan Dayak people know that every human has a goal to live a decent life, get the best in the world, and have eternal life after death. Through the *Kanjan Serayong* ceremony, the Pesaguan Dayak believe they can usher the deceased spirit to *Sebayan Tujoh Serugo Dalam* or paradise in the Pesagan Dayak belief. The place is believed to be one that can obtain eternal happiness after life on earth. So, the *Kanjan Serayong* ceremony contains the value of religiosity accepted by the community that holds it, namely the Pesaguan Dayak people in Tumbang Titi District.

3.5.3. Entertainment Value

Death for anyone will surely leave a deep sorrow for the bereaved family. Pesaguan Dayak people have their way of delivering the spirits of deceased families to a place for the whole of eternity, namely by holding a *Kanjan Serayong* ceremony. They interpret the ceremony as an expression to release the atmosphere of grief and replace it with a joyful atmosphere. During the ceremony, the mourning family will carry out a series of ceremonial processions over three days. The ceremony also involved many people, including villagers, other villagers, guests, traditional demons, and Patara. Because the celebration of the death ceremony is carried out on a large scale, it will undoubtedly cost a lot of money.

With the purpose of the *Kanjan Serayong* death ceremony is to create a joyful atmosphere, it is not surprising that a series of ceremonial processions are carried out cheerfully. One of the processions that can cause a sense of joy is the *bedansai* dance, carried out all night with all the villagers present. According to Mr. Royou, *bedansai* aims to provide comfort for bereaved families. So with the doing of *bedansai* by all villagers, it is hoped that it can comfort the hearts of the families of the organizers of the ceremony who are grieving to remember family members who have died and try to relax them so that the family can let go of loved ones. Therefore, apart from being entertainment, the *Kanjan Serayong* ceremony can also strengthen family ties and brotherhood between residents, especially the Pesagan Dayak.

4. Conclusion

The death ceremony of *Kanjan Serayong* performed by the Pesaguan Dayak people in Tumbang Titi District, Ketapang Regency, is the last series in the culture of death and has been a culture since ancient times. This *Kanjan Serayong* ceremony is different from most other death ceremonies. In this *Kanjan Serayong* ceremony, the community celebrates with a drinking party, which is festive and certainly cheerful. This is done to comfort the family who are mourning. This ceremony costs a lot of money; even so, the Pesaguan Dayak people still try to carry out the ceremony by getting help from other communities.

This *Kanjan Serayong* ceremony is a cultural product of the Pesaguan Dayak people, who used to adhere to local beliefs. However, over time, with the entry of Mondial religions into Tumbang Titi District, the *Kanjan Serayong* ceremony has changed. Such changes can be seen in the ceremonial procession and the materials and tools used in the ceremony. Therefore, the cultural value of the *Kanjan Serayong* ceremony has shifted, along with the value of the Pesaguan Dayak belief, due to the entry of the Mondial religion, which in this case is Catholicism.

The shift in the value of the Pesaguan Dayak belief is contained in a concept of paradise for the Pesaguan Dayak, namely *Sebayan Tujoh Serugo Dalam*. Initially, the Pesaguan Dayak people still



believed in Animism and Dynamism, believing that the deceased's spirit would go to *Sebayan Tujoh Serugo Dalam*. However, due to the entry of Catholicism, the view and belief in paradise *Sebayan Tujoh Serugo Dalam* has changed into another natural concept after death, which is believed in Catholicism, namely heaven.

Catholicism that has been adopted by society today can be in line with the culture of a community group; even Catholicism can perfect a culture cultivated by society for a long time. So, although culture and customs have already regulated all kinds of life arrangements of the Pesagan Dayak, the entry of Catholicism makes the life and even culture of the Pesagan Dayak more complex and holistic. Culture does not always conflict with religion; a culture is dynamic so that it can adapt to new aspects, such as religion. Similarly, religion cannot spread widely without an approach to the culture of the people.

Therefore, religion and culture can go hand in hand because both provide insight and perspective into living life according to the will of God and his humanity; where religion symbolizes the value of obedience to God, while culture has values and symbols so that humans can live a dynamic life.

References

- Alloy, S., Albertus, & Istiyani, C. P. (2008). *Mozaik Dayak Keberagaman Subsuku dan Bahasa Dayak di Kalimantan Barat* (Issue Pontianak).
- Amelinda, F. M., & Franzia, E. (2020). Analisis Elemen Visualisasi Budaya Kematian dalam Film Animasi “Coco.” *DESKOMVIS: Jurnal Ilmiah Desain Komunikasi Visual, Seni Rupa Dan Media*, 1(1), 14–27. <https://doi.org/10.38010/dkv.v1i1.2>
- Arisandie, T. P. (2021). Potret Kekristenan Pada Suku Dayak Pesagan Di Provinsi Kalimantan Barat. *Jurnal Ilmiah Religiosity Entity Humanity (JIREH)*, 3(1), 63–75. <https://doi.org/10.37364/jireh.v3i1.58>
- Astuti, V. N. (2009). Makna Ritual *Kanjan Serayong* Bagi Suku Dayak Pesagan Kecamatan Tumbang Titi, Kabupaten Ketapang, Kalimantan Barat: Tinjauan Folklor. *Skripsi Universitas Sanata Dharma*.
- Aufa, A. A. (2017). Memaknai Kematian dalam Upacara Kematian di Jawa. *An-Nas: Jurnal Humaniora*, 1(1), 1–11.
- Bahrudin, B., Masrukhi, & Atmaja, H. T. (2017). Pergeseran budaya lokal remaja suku Tengger di desa argosari kecamatan Senduro kabupaten Lumajang. *Journal of Educational Social Studies*, 6(1), 20–28.
- Buol, R. A. (2018). *Di Toraja, kematian adalah sukacita*. Zonautara.Com.
- Denzin, N. K., & Lincoln, Y. S. (2009). *Handbook of Qualitative Research*. Pustaka Pelajar.
- Fiorentina. (2014). Pesan Moral Bedansai Dalam Ritual Adat Ngranjan Suku Dayak Pesagan Tumbang Titi Kalimantan Barat. *Skripsi Universitas Negeri Yogyakarta*.
- Harimurti, P. D. (2011). *Dayak Mencari Sebayan Tujoh Saruga Dalam: Pengalaman nyata seorang*



Pastor dalam menyelami religi manusia Dayak. Yayasan Warisan Ketapang & Smart Born Yogyakarta.

Junita, E. (2020). Upacara Kematian Saurmatua Pada Adat Masyarakat Batak Toba (Studi Kasus Tentang Kesiapan Keluarga) Di Desa Purbatua Kecamatan Purbatua Kabupaten Tapanuli Utara. *Jurnal Online Mahasiswa FISIP*, 3(1), 1–15.

Koentjaraningrat. (2016). *Beberapa Pokok Antropologi Sosial*. Dian Rakyat.

Lie, F. O., Purwanti, S., & Boer, K. M. (2020). Makna Simbol Ritual Kematian Pada Suku Dayak Bahau Busang Di Kabupaten Mahakam Ulu. *EJurnal Ilmu Komunikasi*, 8(4), 26–36.

Martini, Ratnasari, S. D., & Tisngati, U. (2017). Kebudayaan Lokal Pacitan: Analisis Historis, Nilai-Nilai dan Sikap Konversi Masyarakat. *Seminar Nasional Hasil Penelitian Universitas Kanjuruhan Malang*, 5(1).

Prayogi, R., & Danial, E. (2016). Pergeseran Nilai-Nilai Budaya Pada Suku Bonai Sebagai Civic Culture Di Kecamatan Bonai Darussalam Kabupaten Rokan Hulu Provinsi Riau. *Humanika*, 23(1). <https://doi.org/10.14710/humanika.v23i1.11764>

Sari, S. W. (2012). Pergeseran Nilai-Nilai Religius Kenduri Dalam Tradisi Jawa Oleh Masyarakat Perkotaan. *Candi*, 4(3), 1–17.

Sudrajat, Wulandari, T., & Wijayanti, A. T. (2015). Muatan Nilai-Nilai Karakter Melalui Permainan Tradisional di Paud Among Siwi, Panggunharjo, Sewon, Bantul. *JIPSINDO*, 2(1), 44–65.

Sukanda, A. Y., & Raji'in, F. (2008). *Kanjan Serayong* Ritual Kematian dalam Tradisi Dayak Pesaguan. In *Ketapang: Yayasan Warisan dan Kantor INBUDPAR*.

Sumaatmadja, N. (2000). Manusia dalam Konteks Sosial Budaya dan Lingkungan Hidup. In *Bandung: CV. Alfabeta*.

Syamsuddin, M. (2018). Totemisme dan Pergeserannya: Studi Terhadap Tradisi Lokal di Sendang Mandong, Klaten, Jawa Tengah. *Religi Jurnal Studi Agama-Agama*, 13(01), 96. <https://doi.org/10.14421/rejusta.2017.1301-06>