



## RELIGIOUS VALUES IN BAKONCONG ART OF THE SALAKO DAYAK TRIBE IN SENATAB VILLAGE, KAB. SAMBAS

Nurmila Sari Djau, Setyo Budi Hutomo

Tanjungpura Universty, SMP N 10 Pontianak  
West Kalimantan Province

Corr. [nurmilasari.djau@fkip.untan.ac.id](mailto:nurmilasari.djau@fkip.untan.ac.id)

### Article history:

**Received:** 6<sup>th</sup> October 2021  
**Accepted:** 7<sup>th</sup> November 2021  
**Published:** 17<sup>th</sup> December 2021

### Abstract:

Bakoncong is a traditional art that is usually performed at traditional ceremonies such as thanksgiving, weddings, welcoming guests to the Salako Dayak tribal community, Senatab Village, Kab. Sambas. This Bakoncong art contains Reigius values where all human attitudes are related to the Jubata (God) element or Substance which is believed to be the ruler of human life and the natural surroundings. Based on this, the purpose of this study is to describe the religious values contained in the Bakoncong art of the Salako Dayak tribe, Senatab Village, Kab. Sambas. This research is a descriptive qualitative research, with data collection techniques in the form of interviews, documentation, and literature study. Sources of research data come from informants, document studies and literature studies related to Bakoncong art. The data validity technique used is increasing persistence and triangulation. The data analysis includes, reduction, presentation, drawing conclusions. The results of this study are that the Bakoncong art performance consists of three parts, namely the first Buis Koncong, Koncong and Jentera rituals. Of the three parts of this Bakocong art, there is a religious value contained in it. The religious values are the value of Silaturahmi, the value of Gratitude, the Value of Piety, the Value of Faith, and the value of Sincerity.

**Keywords:** Religious Values, Bakoncong Art

### INTRODUCTION

Regional cultural diversity is the uniqueness of Indonesia as a sign of a multi-ethnic country. This cultural diversity is a cultural asset that must be maintained and preserved so that the history and forms of culture can be known by the next generation. The culture that exists in the regions in Indonesia is an identity that gives the style and personality characteristics of a region in particular, and generally the Indonesian nation and state itself.

As a cultural identity, it is certainly a work of action related to the feelings and intentions of a group of people and their environment. As explained by Selo Soemardjan and Soelaeman Soemardi in Gunawan (2000: 16), culture is the result of human initiative. This culture is passed down from generation to generation. Culture that is passed down from generation to generation will become a tradition. According to the 2001 Big Indonesian Dictionary, traditions are customs passed down from ancestors, which are still carried out by the community, judgments or assumptions that the existing methods are the best and most correct. In addition, Rohidi (2000: 26-27) explains that culture is the result of human creativity. Culture in the past (which may still be used today) is a testament to the creativity of the community in utilizing environmental resources in order to fulfill their needs. Even though it is still used, culture provides an opportunity to change itself by creating or providing new values that are relevant in dealing with problems that are constantly changing. Departing from the definition of culture according to experts, it can be said that art is a form of culture. This is because art is a human creativity in the past which was run by the community from generation to generation and became a tradition.

In Indonesia, almost every region has tribes and cultures with each different style and characteristics. Likewise with the tribes and cultures that exist in West Kalimantan, especially those in Sambas Regency. Sambas Regency is one of the regencies in West Kalimantan which is located on the west coast. In Sambas Regency there is an art which is still being preserved by the local community for generations. This art is none other than Bakoncong Art. Bakoncong art is one of the arts owned by the Salako Dayak tribe in Senatab Village, Kec. Sajingan Kab. Sambas.

Bakoncong art is an art that is performed to give thanks to God (Jubata). Bakoncong in the Badamea/Badamio dialect of the Salako Dayak tribe means "Pray/Intention/Pay intention". According to sources, Bakoncong art has existed since the 1940s before Indonesia's independence. Bakoncong art in the Salako Dayak community is held in a traditional ceremony, such as welcoming guests, wedding ceremonies, boarding a new house, and thanksgiving activities. This art is enjoyed by the local community not only as a means of entertainment because of its aesthetic value, but also enjoyed

by the community because of the religious values contained in Bakoncong art. The form of Bakoncong art is an art that has a spiritual nuance and contains religious values, it can be seen from the initial ritual process, namely Buis Koncong, the core, namely Koncong, to the final ritual of Jentera in Bakoncong art.

In Bakoncong art there are religious values that can be used as a learning process in society. This art can create a harmonious relationship between humans and the Creator and harmonious relationships between humans. Along with changing times and technological advances, concerns about changes in cultural values held by the community will change from time to time. Therefore, the reference to moral values developed by the community is not enough just to be based on the legal rules that apply in society, but values that come from religion so that it creates an attitude of obedience and loyalty to the truth, based on religious values. Starting from this problem, it is necessary to conduct research that focuses on religious values in Bakoncong art in Senatab Village, Sanjingan Besar District, Sambas Regency, as one of its conservation efforts.

### RESEARCH METHOD

The method used in this research is a descriptive method with a qualitative research form. This form of qualitative research is used because the data described are in the form of narrative words related to the object of research, namely about Bakoncong art performances and religious values contained in Bakoncong art. This research is located in Senatab Village, Kec. Big Sajingan Kab. Sambas, West Kalimantan. The data obtained in this study came from interviews with several parties who knew about the form of Bakoncong performing arts, literature studies, and documentation studies related to the forms of Bakoncong performing arts. Interviews were conducted to obtain data in the form of stages of Bakoncong performances, presentation of dance and music found in Bakoncong art, and several elements related to Bakoncong Arts. In this study the authors used three data collection techniques, namely, documentation, interviews, and literature study. Data collection tools in the study were the researchers themselves who were assisted by interview guidelines, and documentation and notebooks. Test the validity of the data used in the form of credibility test, namely increasing persistence, and triangulation of techniques. Furthermore, the researchers conducted data analysis in stages as proposed by Miles and Huberman (Sugiyono, 2008). According to Miles and Huberman, data analysis consists of three stages, namely data reduction, where the researcher summarizes the data, selects the main things and focuses on the important things related to the research focus, namely religious values in Bakoncong art. Second, presenting data from the reduction results that have been organized, arranged in a relationship pattern, so that it is easier to understand and plan further research work. In this step the researcher tries to compile relevant data, the process of which can be done by displaying the data, making connections between phenomena to understand the events from the data obtained and what needs to be followed up to achieve the research objectives. The last is drawing conclusions and verification, where the data that has been presented is then concluded. This conclusion is an initial conclusion that is still temporary and will change if evidence is found to support the next stage of data collection. This process of obtaining evidence is known as data verification. If the conclusions put forward at the initial stage are supported by strong evidence in the sense that they are consistent with the conditions found when the researcher returned to the field, then the conclusions obtained are credible conclusions.

### RESULTS AND DISCUSSION

#### A. Forms of Bakoncong Performing Arts

Bakoncong dance has developed in Senatab Village since the 40s which has been passed down from generation to generation and is still being preserved by the Salako Dayak community in Senatab Village, Kec. Big Sanjingan Kab. Sambas. This Bakoncong dance is held at traditional ceremonies such as thanksgiving, weddings, welcoming guests of honor, and boarding a new house. But in general, Bakoncong art is held during wedding rituals because in ancient times the Bakoncong art community was a performance to offer prayers to Jubata who was considered God by the Dayak people, as well as entertainment at wedding ceremonies. Based on the results of the research, the performances of Bakoncong art consist of the presentation of dance and music. Where there are dancers consisting of 3 or 5, or 7 dancers, who surround the offerings accompanied by music. The musicians themselves consist of 3 musicians who play the violin/Bilola, Gong/Aught, and Tambourine and another poet who also serves as a shaman/Panade in Bakoncong Arts. Bakoncong art is presented in the living room or courtyard of the bride's house, with dancers and poets wearing simple kebaya and beautiful makeup. As for musicians, they usually wear casual and neat clothes.

The Bakoncong studied in this research is the Bakoncong which is performed at a wedding ceremony. In this traditional wedding ceremony, before the Bakoncong begins, a wedding ritual ceremony will be carried out first. This wedding ceremony ritual is held in order to ask Jubata (God) to pray so that the wedding ceremony from start to finish can be carried out smoothly. Before the wedding ritual begins, first the offerings are prepared that will be used for the bridal ceremony and Bakoncong rituals. The offerings are prepared in the form of vegetable oil, yellow rice, white rice, chicken eggs that are still intact, free-range chicken that has been cleaned, coins, Latok (rice stir-fried until it is shaped like popcorn), combs, kalamabo leaves (such as noni leaves), candlenut fruit, glass shards, candles, betel utensils, and cigarettes. The offerings prepared should not be less than those delivered by the shaman. After the offerings are prepared and the traditional wedding ritual is complete, then proceed with Bakoncong

Bakoncong art is one of the arts that exist in the Salako Dayak community, which is held at weddings with the aim of paying intentions, or asking for prayers so that in the future the bride and groom will become a blessed family,

as well as requests for prayers from the local community to Jubata (God) . The Bakoncong performance consists of three stages of presentation, namely the first Buis Koncong or Ayahdah ritual (informing). At this stage, the poet as well as Panade/shaman will sing the poem accompanied by music to inform that Bakoncong is about to start. This verse is sung in the local language of the old Salako Dayak Tribe, which means an invitation to the public to immediately visit the bride's house because the Bakoncong performance will soon begin. After many local people arrive, then the poet/Panade will pray for the dancer and give him an offering in the form of yellow rice to eat so that the dancer's spirit is not carried away by the ancestral spirit. After the dancers eat the offerings, it is continued by applying oil, water with Kalamabo leaves, and combing the hair of the upper part of the people present so that the ancestral spirits are not entered when Bakoncong is held. Applying oil and combing the hair is assisted by dancers. After smearing the oil, then Panade will give a signal to the dancers to prepare around the offerings. Once ready, the Bakoncong begins.

The second stage is Bakoncong. In this session, the Panade/poet sings, then the dancers dance around the offerings with simple and monotonous dance movements, during which the Panade sings during which the dancers and musicians will dance and play music. The verse sung during Bakoncong means a journey of ancestral spirits to the sky to bring the prayers/intentions that have been conveyed by the Salako Dayak people to Jubata (God) through the intermediary of the dancers. During this Bakoncong session, people who come to see the Bakoncong performance can say a prayer to Jubata (God) by conveying it to Panade, then through Panade the prayer will be said with recitation of poetry accompanied by music. This Bakoncong performance is repeated continuously until the time specified based on Panade's agreement with the bride or the prayer request from the community to Jubata (God) is no longer there or finished.

The final stage is the Jentera. In this session, the Panade/Poet sings a poem containing information that Bakoncong will end soon, where at this stage the dancer does not make any dance movements around the offering, but only stands around the offering with both hands raised with the fingers open. Knowing that Bakoncong will end soon, the community will make offerings in the form of money to dancers by slipping money between opened fingers or in offerings. After all the people gave their offerings, the Bakoncong art ended.



Figure 1. Form of Bakoncong Pertunjukan Show

### B. Religious Values in Bakoncong Performing Arts

1. Religious values are focused on the relationship between humans and God. One of the cultures created by humans has given birth to so many belief and belief systems that have become part of cultural heritage or customs. In ancient times before the advent of religion, animist beliefs were still growing in society. This happens because of the limited knowledge about religious teachings that are developing as they are today. Things that seem strange to the local community, are considered as something that has power and is feared. So to avoid unwanted things, offerings are given in order to protect and not disturb the surrounding community.
2. At the present time, activities related to offering offerings to objects or things that are considered God can still be seen. For example, the art of Bakoncong in Senatab Village, Sambas Regency, West Kalimantan. Bakoncong art is an art that is held in order to offer prayers, give thanks, or pay intentions to Jubata (God). This art not only has high aesthetic value, but also has high religious symbols. The religious value in Bakoncong art shows the relationship between humans and supernatural powers or Jubata (God) in the life of the Salako Dayak community.
3. Sidi Gazalba (Jalaludin, 2012:13), in providing a description of the meaning of religion or religion, explains as follows: Religion is a human spiritual tendency, which is related to the universe, values that include everything, the ultimate meaning, the essence of all of it. Religion looks for value and meaning in something, which is completely different from anything known, which is why it is said that religion is related to the sacred. Man recognizes the holy and is absolutely dependent on him. Then it is experienced as something that has power above humans and beyond their control. So that to get help from it, humans jointly carry out teachings, ceremonies, and actions in their efforts. Based on this understanding, the religious aspect in humans refers to the fact that there is an action or attitude in which there are various matters concerning morals or morals, as well as one's faith and devotion to something that is considered holy and has power above humans. The religious values contained in Bakoncong art are described as follows:

### Gratitude Value

Gratitude values are values that in Bakoncong art can be seen from the intentions of the brides or people who want to carry out Bakoncong art. As previously explained, Bakoncong art is an art that is held to give thanks, pay intentions, or offer prayers. So that from the initial intention of someone wanting to carry out Bakoncong Mondays, it cannot be separated from the feeling of giving thanks to Jubata (God) for having been blessed with his life either in marriage or getting a new blessing of sustenance. Based on this, of course, the values of gratitude are found in Bakoncong Art. Nilai Friendship

The values of friendship in Bakoncong art that can be seen in the form of Bakoncong performances are in the Buis Koncong session. When Panade sings, the verse that is sung is a poem which means an invitation to the residents to come immediately because the Bakoncong art will soon begin. This verse of invitation made the residents come to watch the Bakoncong art event. So that it looks familiarity between residents because in this event, residents can gather to give thanks as well as offer prayers to Jubata (God). So that the gathering of residents in this Bakoncong art can strengthen good relations between fellow people in Senatab Village.

### The Value of Faith

The value of piety is defined as obedience. Where someone who is Taqwa is someone who carries out orders and stays away from all prohibitions. In Bakoncong art, the value of piety can be seen from the obedience of someone who will carry out Bakoncong art in preparing offerings (offerings) to Jubata (God). All of the offerings in Bakoncong art must be fulfilled because the objects prepared in Bakoncong art offerings are considered selected objects, which are chosen directly by Jubata (God) through the intermediary of Panade or shaman to be offered. If it is not fulfilled, undesirable things will happen to someone who will carry out Bakoncong.

### Faith Value

In Bakoncong art, there are values of faith. The values of faith can be seen from the understanding of the community regarding the art of Bakoncong where before starting Bakoncong, dancers and residents who come to witness must eat offerings and smear the offering oil. This is believed by the community so that during the Bakoncong performance the spirit that comes in the middle of the Bakoncong performance does not bring the spirits of the dancers or residents who watch with them. Another value of faith contained in Bakoncong art is also seen from the public's belief in Bakoncong art, where Bakoncong art is believed to be a medium that can deliver prayers that are said to Jubata (God), through the intermediary of dancers who are possessed by spirits. In the performance, the wishes or prayers to be said to Jubata (God) are conveyed to Panade (poet) through chanted verses.

### Sincerity Value

The value of sincerity in Bakoncong art can be seen at the end of the Bakoncong performance, namely in the last session, namely Jantera. In this session, Panade will sing a poem which means that Bakoncong will end soon. When Panade (the poet) sings the poem, all members of the community who are present at the wedding will make offerings in the form of a sum of money to the performers of Bakoncong Arts sincerely without coercion as a form of gratitude for conveying the prayers of the residents to Jubata (God). The sincerity of the residents and performers of the arts to make offerings or receive these offerings is a manifestation of the value of sincerity in Bakoncong Arts.

Based on the values contained in Bakoncong art, it can be seen that the development of science and technology does not diminish an art as a form of culture, especially in the Salako Dayak community in Senatab Village. There are also many fans of this art in Senatab Village, although in general the fans of this art are residents in their 30s and over and have become adherents of a religion. This interest can be seen from the enthusiasm of local residents to watch and the residents' belief that Bakoncong Arts can deliver prayers to Jubata (God). Based on this explanation, it can be concluded that traditional culture can continue to grow and be sustainable because the community still holds fast to the meaning of that culture. In addition, in a cultural product, it certainly has religious values that are important for individuals because it becomes the basis of the relationship between humans and the giver of life. Culture has given birth to so many belief systems. Therefore, it is necessary to have a transformative value.

## CONCLUSION

Senatab Village, Kec. Sanjingan Besar, Sambas Regency has an art, namely Bakoncong. This art is estimated to have existed in the 1940s. Bakoncong art is a dance presentation accompanied by music that is often held at weddings, on new homes, or anyone who wants to do it in order to give thanks, say a prayer to Jubata (God) or pay an intention. This Bakoncong art can be enjoyed by the residents of Senatab Village as a means of entertainment and as a means to offer prayers. So that Bakoncong art is not only seen as a means of entertainment because of its aesthetic value, but also religious values. Religious values are generally seen in this art, namely the value of gratitude, the value of friendship, the value of piety, the value of faith and sincerity. Religious values can also be seen from the belief of the Senatab village community towards Bakoncong art. Where Bakoncong art is believed to be a medium to convey prayers to Jubata (God) through the intermediary of the Spirit that surrounds the dancers. This belief is still very strong in Senatab Village, Sambas Regency, so that not a few people come when Bakoncong Art is staged, even sometimes Bakoncong art is held for quite a long time, which is carried out from 1-2 days.

### REFERENCES

1. Geertz, C. 1973. *The Interpretation of Culture*. New York: Basic Book
2. Hendropuspito. 1983. *Sociology of Religion*. Yogyakarta: Kanisius
3. Jalaluddin. 2012. *Psychology of Religion*. Jakarta: Rajagrafindo Persada
4. Karma Toto, Winda. 2019. *The Musical Structure of the Bakoncong Dance Accompaniment, in the Badamea Dayak Tribe, Senatab Village, Sanjingan Besar District, Sambas Regency*. Essay. Pontianak. Tanjungpura University
5. Koentjaraningrat. 1974. *Cultural Development Mentality*. Jakarta: Gramedia Pustaka Utama
6. Linda, Yusika. 2019. *The Form of Presentation of the Bakoncong Dance at the Marriage Ritual of the Bedamea Dayak Tribe, Sanatab Village, Sambas Regency*. Pontianak; Tanjungpura University.
7. Merdiatmaja. 1986. *The Relationship of Values with Kindness*. Jakarta: Rays of Hope
8. Moleong, L. J. (2000). *Methods Research Qualitative*. Bandung: Rosdakarya Youth.
9. Rohidi, Tjejep Rohendi. 2000. *Art in Cultural Approach*. Bandung : STISI press
10. Sofanudin, A., & Wahyudi, A. 2018. Research Innovation Model at The Office of Religious Research and Development Semarang. *Journal of Bina Praja*, 10(1), 101-110. doi:10.21787/jbp.10.2018.101-110.
11. Sumaryadi, I. (2010). *Sociology of Government*. Jakarta: Ghalia Indonesia.
12. Sugiyono. 2011. *Quantitative, Qualitative, and R&D Research Methods* Bandung: Alfabeta
13. Sutardi, Tedi. 2007. *Anthropology Revealing Cultural Diversity*. Bandung: PT. Loyal Purna Invest
14. Wahana, Paul. 2004. *Max Scheler's Axiological Values of Ethics*. Yogyakarta: Kanisius