

The Meaning Of Mandau And Sumpit As Weapon Dayak's Tribe (A Semiotic Approach)

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Abstract

The writer obtain data by direct observation and other books or documents are relevant with the culture in North Kalimantan. Through Semiotic approach, that was determined to use icon, index and simbol, we knew the purpose and the real meaning of Mandau and Sumpit in connection with life manner of Dayak tribe. The type of this research is purposive sampling and semiotic approach. Large samples are 5 types of Mandau and 14 type of Mandau Dance. The object of this research is the Dayak community and all associated with Mandau and Sumpit in Dayak. The result showed that mandau and sumpit is as objects of art and culture, souvenirs, goods collection and weapons to hunt, trim scrub and are also used as an instrument for farm and agricultural.

Keywords: Semiotic Analysis, Mandau and Sumpit, Dayak Tribe

1. Introduction

Indonesia is known has various ethnic groups because it consists of some ethnic and their habit. Those diversities can be seen by the characteristic of every ethnic. But all of them will come to write in diversity, mutual appreciation and respect one another among ethnic to be built up all young generation. Culture is all the things which are ever created by human being. the meaning of symbol is social in heritage which can be inherited from one to the next generation through symbol and language. The inheritance of knowledge is applied by culture such as how to think, how to associate in society. A human being is supported of culture and beside the culture is a result of thought, feeling and activities in their life, thus searching element traditional can lead as to recognize a certain culture.

Indonesia society constitute one of compound society, which consist of various tribes and background of different culture. Each of ethnic groups has culture identity which developed and appropriate with their own environment. Although each of ethnic group has different culture patterns, but there are few of ethnic groups which have similarity for their interaction among one ethnic and another, so that it arouse events

which have influenced one each other. Each society has value forces of glorious culture which become orientation in space of their life. In terminology, culture value It self means abstract concept concerned to the basic issue which is very important valuable in human life. The Broad Outline of National Development 1988 (GBHN) states that:

“The statement above indicates that the preservation of the national culture of course depends on Indonesian people. The writer, as an Indonesian citizen, is also responsible for supporting the government policy in the field of cultural development. It seems that the development in all aspects of life causes the existence of phenomena nowadays that the life of Indonesian nation has been characterized by rapid social changes. This impact will bring about cultural evolution”

In culture, we can find many things of meanings, which every meaning in culture is created with symbol, meaning only put in symbol. By the symbol human try to communicate their feeling and expression to

the others. One of human principle needed is symbolization or using of sign. And one of human characteristic is the ability to use symbol. Human ability to create symbol establish that human have high culture in communication, start from simple symbol like sound and signal, until modification symbol in signals by air waves and light, like radio, television, telex and satellite. Alex sobur called human as the only one animal that using sign, and it is differentiated between human with the other creature. (Sobur, 2003 : 164).

The necessity of developing the values of the Indonesian culture should go hand in hand with the development of values of the local one. Thus, it is important for Indonesian people to have an ability to expose their own cultures so that the young generation also recognize and love their own cultures which eventually make them to be proud of their own nation. The dissemination of cultural information may be done through writings or any kinds of means using the language or their media.

Dayak's tribe is a tribe which lives in Borneo island (Kalimantan). In Dayak society, traditional culture have many varieties, which all the things or element inside the culture is very unique. Like the people, custom or the way they run their life, folklore, house and many else that will be describe then.

Based on the facts above, the writer tries to study how the dayak tribes in Borneo becoming the unique one and still be able to defend to their coming generations. In order to realize the whole things above, the writer comes to choose the title of this thesis "**The meaning of Mandau and Sumpit as weapon dayak's tribe**".

2 Method

This research use the descriptive in order to figure out or describe the systematic, actual, and accurate of the research. This method is able to describe clearly about Mandau and Sumpit as weapon in Dayak tribe at north Kalimantan by using semiotic approach. To obtain the relevant data, a researcher used some instruments in obtaining the data. The research instruments are observation and interview guidelines, camera, recorder,

picture, and etc. The research of Mandau and Sumpit as weapon Dayak tribe the writer collect data from some book, newspaper, journal, internet and dayak community. In collecting the data, the writer uses the text material, which can provide information that is relevant to this study. And one of the methods used by the authors is historical research, this method is applied to obtain a more theoretical principles needed in the writing of this study. Writer read a few books and other materials that are closely related to the main issue of this study. In primary data collection, the author read several books on the history of Mandau and Sumpit as weapon Dayak tribe and books on semiotic then selecting the data relevant to the analysis. authors also obtain information from most of the people of Dayak or Dayak Community. In this study, the data are qualitative and descriptive qualitative data, so the data analysis will use the following ways:

- a) The writer collect Mandau and Sumpit by Dayak community then, explained about the function of Mandau and Sumpit as weapon Dayak tribe
- b) The data is analyzed about the meaning of Mandau and Sumpit as weapon of Dayak tribe
- c) Describe all about Mandau and Sumpit function and meaning in the form of conclusion.

3. Findings and Discussion

The findings about the meaning of Mandau and Sumpit of traditional Dayak tribe in north kalimantan. There are some points included in the symbol or sign and the writer describes it into clear explanation.

The Meanings and Story of Mandau and Sumpit

The meaning of Mandau is similar weapons machete with long about 1/2 meters .Mandau derived from the words of the 'man' , that is one of the peoples in china of southern and 'dao' means a machete in china. A weapon that derived from dayak, west kalimantan this look made by blacksmiths having of occult science. A little bit about the island of borneo, the island of borneo is a the largest island of 5 island in indonesia (kalimantan, sumatra, papua, sulawesi and java). And the island of borneo also is one of the largest island third in

the world after Greenland and New Guinea. One of the existing in Kalimantan is the tribe of Dayak, Malay, and several other tribes. As we have known, that each tribe must have one of those entities or goods which is typical of the. Well for articles this time I want to discuss weapons typical Dayak, namely Mandau. Was questioned before, in daily life Dayaks this weapon (Mandau not never out of these (there is always Mandau while traveling). In Mandau is a symbol someone (honor and identity someone). A little bit about Mandau, this story funded by people who have live in Ngayo era, which has been revealed to some youth as folklore Dayak who has not yet been published in detail, how the origin of the Ngayo.

Mandau antiquity or Mandau that is in the ancestors. Mandau that era is the ancestors of these is Mandau that should not be held or touch any person, should not be taken off anyplace. Mandau antiquity can only used in rituals who is in the story under this:

“Mandau have an element magical and used only in of the ritual for some, sword, pengayauan (Ngayo), equipment dance customary, and supplies traditional ceremonies other. Kampuhan level or magic with this Mandau not only obtained from manufacturing process (through rituals), but also we can see from the Ngayo (beheading the head). The more people who was be the victim of the Mandau, and so on the efficacy of magic with this Mandau has increased. Typical Mandau that has been used for Ngayo usually the handle of Mandau there are several a hair of hair the man who was sacrifice used to trimmer the handle of Mandau. Reason the handle of Mandau adorned with hair his victims: believe that those who died in the Mandau spirit colonizes Mandau”.

Mandau nowadays or Mandau made
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with iron purely without using a mixture of the mantra and rituals Ngayo. Mandau we know now is Mandau ordinary, just like a machete or machetes. Why do I feel that way, compared with a tale of which I have already mentioned above, that a function Mandau has now changed. Of them are as objects of art, souvenirs, goods collection, even used as an instrument based on farming and also as a means to trim scrub. On the efficacy of and Cirri typical Mandau antiquity have hamper not seen again.

Sumpit is a traditional weapon with pipe-shaped long and in her inserted small arrows to ask by means of winds of blown the mouth. For the Dayak of Borneo, besides Mandau, Sumpit was always carried while they go hunting in the forest. The state Indonesia has colonized by the Dutch for three half a century, and at the it almost each region never done resistance to the army of Holland and to have been also many the fighters are dying by maintain the region. And it should be noted that not only the ferns on our side, because the directorate colonist are also many killed, even in they entered regions still familiar to the people. From the a lot of fighters Nusantara famous, there is one tribe from the Borneo are we knew as Dayak, they move about and fight tub stealth. The soldiers Dutch with weapons such advanced guns and cannon was overwhelmed to face are soldiers Dayaks of is generally only rely on about Chapstick (the language of central Kalimantan: sipet).

About Sumpit is the weapon used for hunting and in battle open or as a secret weapon for murder quietly. The use of about Sumpit namely by means of blown. In terms of its use about Sumpit it has a unique advantage when because it can be used as a weapon long-distance and do not break the because of a manufacturing natural. And one of excess of about Sumpit it has accuracy shoot that can be reached 200 yards or about 200 meters.

Dutch soldiers were far more are afraid children about Chapstick than soldier Dayaks of conduct bullets. Who makes the colonist undaunted it is the son of about Chapstick that is poisonous. Before he left in the fight, soldiers Dayaks of smearing eyes children about Sumpit with the sap of ipuh or trees iren. In quite, they acted release children about Sumpit called Damek. Without know where his

opponent , suddenly one by one soldiers dutch forsaken, make the rest of his colleagues who still alive run terburit-burit. If had responded by shot, the impact of tin heat were far is uneven with were children about sumpit poisonous. Less five minutes after was children about chapstick in body parts any, soldiers dutch originally seizures shall fall. Even, could be seconds they are lifeless. While , if soldiers dayak of shot dead and not on an essential part, bullets live issued. After being treated a few weeks, they already war again.

The Function of Mandau and Sumpit

The function of Mandau in daily activity can not be separated from its owner. It means, wherever he went Mandau always he brought because Mandau also serves as the symbol someone (honor and identity). Mandau also is a based on farming and open the field in any activity farming Dayak. Before Mandau considered have an element magical and used only in of the ritual for some a tribal war, activity looking for the head of a man, equipment dance customary, and supplies other ceremonies.

But, now function Mandau has changed, that is as objects of art and culture, souvenirs, goods collection and weapons to hunt, trim scrub and are also used as an instrument for farm and agricultural. Slats Mandau made from the iron that is wrought to shaped long-side and its tip pointed. One side of the eye tipped sharpened sharp, while the other side be left a little thick and blunt.

The function of Sumpit Dayak tribe for the familiar. Sumpit here as a weapon typical of borneo are used to hunt animals in former times. Sumpit it is furnished with child about Sumpit with a rounded shape and diameter the less is more than 1 cm .The son of his Sumpit (damek) made of bamboo in which one of them led cones and wood from the materials of mass of mild (pelawi wood). The corner over there was a javelin that is made of mountain stone which it is fastened to rattan and has in anyam. Form and its powderinfluencing the speed and direction of target an arrow, because serves to child about Sumpit streaked with straight or as a counterweight when off of a reed.

A. Discussion

These findings are the main points of this researched, some of the findings are discussed further. The writer describes as accurate data collection. There are some points that relation with Dayak Traditional namely Mandau and Sumpit in North Kalimantan.

Mandau

There are some types of Mandau in Dayak tribes:

a. Kumpang

Kumpang is scabbard slats Mandau. Kumpang made of wood, coated the antlers of stag, and usually ornamented with engraving. In kumpang Mandau given sharp act, that is a bond made of wickerwork uei (rattan).In addition in kumpang bound also a kind of pouch made from the bark contains a knife sharp and wood ivory which is believed to be refuse the beast.Mandau who prepackage in kumpang usually fastened at the waist under the banner of rattan.

b. Ambang

Ambang is nicknamed Mandau made of iron ordinary.Often used as souvenirs .A layman or people who were no familiar with seeing or holding Mandau will be difficult to distinguish between Mandau with the because if viewed as naked eyes are them almost the same. But, they are very different .But if we see it with more detailed so will look very showy differences, where the Mandau there are engraving or studded with gold, copper, or silver and Mandau stronger and flexible, because Mandau made of stone mountain containing iron and processed by an expert.While the only made of iron ordinary.

c. Bilah

The blades or eyes Mandau usually has several indentation on the end .In slats Mandau also has engraving different between regions one and other regions .Engraving this will be the identity of sub-tribe Mandau Dayak of certain.

d. Hulu

Hulu Mandau has two 2 the

value important. First as a handle or stalk weapons. Those two shapes upstream giving the characters on a Mandau. The basic shape upstream Mandau usually resembling the beasts, birds and etcetera.

e. Sarung Mandau

Scabbard mandau usually made from the thin wood. The top coated the shaped rings. Of central and bottom line with webbing rattan your apitan. As an ornament, usually placed bird feathers baliang, birds i asked, beads and sometimes slid amulet. In addition, mandau are equipped with a knife small bersarung leather fastened attached to the side of a scabbard and ropes the waist of wickerwork rattan.

f. Sumpit

Sumpit or Sipet is the weapon used for hunting and in battle open or as a secret weapon for murder quietly. The use of about Sumpit namely by means of blown. In terms of its use about Sumpit or sipet it has a unique advantage when because it can be used as a weapon long-distance and do not break the because of a manufacturing natural. And one of excess of about Sumpit or sipet it has accuracy shoot that can be reached 200 yards or about 200 meters.

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originally cramp shall fall. Even, could be seconds they are lifeless. While, if soldiers Dayak of shot dead and not on an essential part, bullets live issued. After being treated a few weeks, they are already to war again.

Judging from the shape, the shape of Sumpit is round and has a length of between 1.5-2 meters, a diameter of about 2-3 centimeters. At the end of the Sumpit it is treated like a small Shell snap targets such as diamonds, measuring 3-5 centimeters. On the central, the part of the chopstick satin as the site of entry of the damek (Sumpit). In the section on the top of the chopsticks rather target snap on the front mounted a spear or sangkoh (Dayak). Sangkoh made from Stone Mountain and then tied with uei Wicker (rattan).

Not everyone with expertise in make about chapstick or sipet. On the island of borneo just there are several the only with expertise in making about Sumpit, namely Dayak Ot Danum, Punan, Apu kayan, Bahau, the day, and the Dayak of sand.

Its children Dayak struggle against dutch colonist is not lost heroiknya with militants who reputedly use of stakes to enfranchise of the indonesia. About sumpit be one of the arms distinctive capable of being one of history unforgettable. That current, skills to chopsticks is no longer to hunt or to fight, but there are several in sports regions. Be number a sport that questioned on the game is hosted in the region. Sports is about sumpit is not very different to sports the other like sports shoot or sports an arrow. Usually for the targets made a circle of cardboard or paper. Participant competition to compete on a circle that have been made in the set by the committee competition.

The Dancing of Mandau in Dayak Tribe

In this research the writer got the dance of Mandau and Sumpit that usually used in Dayak society. One of wealth tradition of borneo/ dayak is the dance. And on an article of this time, we will roam some traditional

dance of borneo. Some of them are:

a. Tari Gantar

Dance gantar is one of traditional dance kalimantan describing movement people are rice-growing. This dance pretty famous and frequently served in welcoming guests and the others. Dance occasions is not only known by dayak tunjung but also known by dayak benuaq. This dance can divided into three version that is dance gantar rayatn, gantar busai and gantar senak / gantar kusak.

b. Tari kancet Papatai/ Tari Perang

Dance kancet papatai / dance war told of a hero dayak of kenyah battle against their enemy .Dance movements this very agile, nimble, full of spirit and sometimes followed by cry the dancer. In a dance kancet papatai, dancer have the traditional dress dayak kenyah equipped with a a war such as mandau, shield and his war. Dance accompanied by song sak nails and only use a musical instrument see.

c. Tari Kancet Ledo/ Tari Gong

Dance kancet ledo or also called dance gong is one of expression the arts community dayak of which inhabits east borneo. Dance gong is dance expressing about tenderness a woman with dance on top of gong with the motion of a gentle and full of balance .Dance it expresses beauty, cleverness and gentle dance movements .According to the name of its dance, dance gong sang on a gong, accompanied by a musical instrument sapeq (a musical instrument that are plucked such as kecapi).

Dancer gong use fashion of his manic and taah (distinctive attire woman who consisting of velvet adorned beads , used by means of is wrapped at the waist , each of which the end of a rope is wrapped and stopped at the navel) , and other supplies used lavung (of a hat made from rattan and there are designs in accordance with pattern clothes and taah), and necklaces made of beads that is

colored and teeth or tusks tiger , and feathers hornbills worn on both sides of the hand dancer.

Simplicity dance gong seen in motion and music. Motion on dance gong only a few the segment of the body just that moves, and design of his movement repeated at the time to gong dancer, right from the top gong and down from gong. Dance gong having footwork simple in stepping and swing the body and the weak hands soft. A costume used very luxurious as made of beads are assembled into motive an animal as motives necklace aso (dragon a dog), pattern game music support this dance flat not was replaced accompaniment from start to finish dance.

Seen from motion and gaze eyes owned soft and lively because likened to of the nature of a bird, in which a bird is the rapid, soft and lively. The form of motion in a dance gong is both simple , motion that is an expression who mimicked motion animals a replica as hornbills .Dancer do movements simple and easily .In motion symbolizing manusia relations with hornbills seen in gemulai the motion of the hands , the body and limbs .Motion slowly by the like wing flaps hornbills

d. Tari Kancet Lacan

Describing the life sehari-hari hornbills, birds honored by dayak kenyah because regarded as a sign of honor and heroism. Dance kancet trusses a single dance women dayak the same kenyah motion and her kancet ledo such a dance, but the dancers do not understand gong and furs hornbills and also the dancers many have position low and squatted down or sit with the knee hit the floor. This dance was more focused on movement hornbills during flight died and rested perched on a single trunk.

e. Tari Leleng

This dance tells a girl named orangutan executives joined mayor william that will mated forcibly as by his parents with youth not loves. Orangutan executives joined mayor william finally escape deep into

the mountains. Dance girl dayak kenyah this is sang with songs lelung song.

f. Tari Hudoq

Hudoq is the dance of a mask that to the tribe of / ethnic bahau in trust as dance the arrival of the gods when he the creator of into the world , to guard and protect life and plants rice new planted .Because they are concerned that man can ketulahan / hospital / death , looking / see directly the face the gods , so naling ledaang leader the gods , call friend his friend make mask from tree jelutung/ jabon/ kitaaq, and make clothing of banana leaves uraan to cover all over their bodies.

There are also the public who believes , when there were undertaking traditional ceremonies hudoq, sick will be cure when exposed to flap costumes leaves the banana , at the time of the dancer hudoq dancing .News the arrival of hudoq is very famous so for anyone who heard will be held traditional ceremonies hudoq, will trying to spend some time , with various kinds of personal goal , in addition to miss want to dance together because traditional ceremonies it is only in implementing once a year.

There are also in the trust strong in indigenous ethnic bahau that this is the moment thanks to and mercy from one god more are numerous and abundant come significantly, in another atmosphere of garishly and familiar.

Traditional ceremonies hudoq in implementing after after rice-growing in the field last population implement business the field on one for the current year. For the inland mahakam ulu kelurahan ethnic the bahau, implement traditional ceremonies this in october for the current year. In the hilir mahakam and in the samarinda city, the community ethnic bahau implement traditional ceremonies hudoq in november in for the current year. In addition to traditional ceremonies this in trust bring the blessings and the mercy directly from the

lord of, can also in trust throw all misfortune lived in a burden.

Traditional ceremonies hudoq can be held in a yard big enough, and equipment customary this in put leading sunrise.

Those responsible for implementation customary consisting of leader customary / figures customary / head of the customs and in bantu by the manager customary woman on the condition has conducted customary complete as: its own name after passing a ceremonial procession customary.

Traditional ceremonies hudoq consisting of some stages:

1. Stage the opening/ hudoq aput/ putpoota day before in implementing traditional ceremonies this all the community who establish business the field go keladang each took a little dirt / leaves rice dead / withered to do. traditional ceremonies turning his / customary purification which is called by lemivaa tomorrow it in implementing hudoq the opening.
2. Hudoq kawit stage. Before in do in one all the indigenous good who establish business the land nor that does not or the general public, gathered at home leaders customary to implement customary purification general who called the with “ LEMIVAA TASAAM “ then the day tomorrow can be held to the hudoq kawit.
3. Dance hudoq who their accessori2s made of kind of varieties of flowers or leaves ferns, in the peak of the event closed by removing and wash the face from charcoal for the purpose back in the life of.

g. Tari Hudoq kita'

Dance of dayak kenyah this in principle equal to dance hudoq of dayak bahau and modang, namely for

ceremony welcome years planting and to convey gratitude to the gods who have made their crops good. Considerable contrasts state of the dance huduq we dance huduq is in costumes, a mask, movement their dance and accompaniment the music. Costumes dancer huduq we use his a long arm of a plain and wear pieces sarongs, while their mask shaped the human face common many is decorated with carving typical dayak of kenyah. There are two types of the mask in dance huduq, the made of wood and of a veil made of beads with ornaments dayak of kenyah.

h. Tari Serumpai

Dayak dance benuaq this is done to refuse an outbreak of the disease and treat the guy bitten by a mad dog. Called dance serumpai because dance followed a musical instrument serumpai (a kind of flute bamboo). a we apply and work them.

i. Tari Belian Bawo

Ceremony belian bawo aims to refuse disease, treat the sick, vow be performed and others. After converted into dance, dance is often served on ceremony reception and events other arts. This dance is a dance dayak benuaq.

j. Tari Kuyang

A dance possession of dayak benuaq to expel the ghosts that keep trees great and tall so as not to disturb man or a person who fells the tree.

k. Tari Pecuk Kina

This dance describe displacement dayak kenyah who move from the apo kayan (kabupaten Bulungan) to the regions long fresh and tender kabupaten. Aquatic the west) that took years to obtain.

l. Tari Datun

This dance is dance with girl dayaks kenyah by the number of uncertain, may 10 to 20 people. According to his acts, dance with it

was invented by a head of dayak of kenyah in apo kayan named nyik selung, as a sign of appreciation and excitement over of a tribes. Then dance it develops to all dayak of kenyah tribal areas.

m. Tari Ngerangkau

Dance ngerangkau is the dance of custom in the death of dayak tunjung and benuaq. This dance have tools hit rice impact regularly in position horizontal so as to cause rhythm certain.

n. Tari Baraga' Bagantar

Originally baraga' bagantar is ceremony possession to care for the baby with help from nayun gantar. Now this ceremony have changed into a dances by dayak benuaq.

4. Conclusion

5. conclude that Mandau and Sumpit is weapon of Dayak culture of the land itself or the island of Kalimantan to be maintained by the people of Indonesia and Dayak community in particular as one of Indonesia's culture heritage. Besides, Mandau and Sumpit is also a symbol of weapon the identity of the Dayak tribe. In studying a culture, it is not separated from the observation of the symbols contained in a culture. The meaning and function of Mandau and Sumpit can be images, shapes, or objects placed anywhere in accordance with the intent and purpose. Mandau and Sumpit are part of typical weapon Dayak tribe. Therefore, there are certain rules in use Mandau and Sumpit. Mandau nowadays or mandau made with iron purely without using a mixture of the mantra and rituals ngayo. Mandau we know now is mandau ordinary, just like a machete or machetes. Why do I feel that way, compared with a tale of which I have already mentioned above, that a function mandau has now changed. Of them are as objects of art, souvenirs, goods collection, even used as an instrument based on farming and also as a means to trim scrub. On the efficacy of and cirri typical mandau antiquity have hamper not seen again.

6. From the findings about Mandau and Sumpit as weapon dayak tribe in north kalimantan, so there some suggestions which might be addressed to some related parties; (1) s a reference for the further researcher, the writer suggest to take a deeply research about Mandau and Sumpit or its implementations by using different approach, (2) for the society of north kalimantan, let us keep and continue the struggle of our ancestors by knowing the knowledge of Mandau and Sumpit in Dayak tribe, (3) for the young generation of north kalimantan, let us learn more and more about our culture in order that we are not lack of the knowledge about our city and it values which can be applied in life, and (4) altought it is not going to be like in the past, bue we still can show the world that we have a culture that has special values and it is a characteristic of Indonesia culture, especiallly Kalimantan.

Kalimantan

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