KEPUTUSAN REKTOR UNIVERSITAS MULAWARMAN

NOMOR 1208 /SK/2020

TENTANG

TIM PENELITI FAKULTAS ILMU BUDAYA UNIVERSITAS MULAWARMAN
TAHUN 2020

REKTOR UNIVERSITAS MULAWARMAN,

Menimbang : a. bahwa dengan adanya pelaksanaan kegiatan Penelitian pada Fakultas Ilmu Budaya Universitas Mulawarman tahun 2020, maka dipandang perlu menetapkan Tim Penelitian tersebut;

b. bahwa Dekan Fakultas Ilmu Budaya Universitas Mulawarman telah memohon kepada Rektor Universitas Mulawarman melalui Nomor 383/UN17.14/SK/2020 tertanggal 7 Juli 2020, perihal Usulan Permohonan Penerbitan Surat Keputusan Rektor;

c. bahwa untuk keperluan butir a dan b di atas perlu diatur dengan Surat Keputusan Rektor Universitas Mulawarman.

Mengingat : 1. Undang-Undang RI Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional;

2. Undang-Undang RI Nomor 12 Tahun 2012 tentang Pendidikan Tinggi;

3. Peraturan Pemerintah RI Nomor 4 tahun 2014 tentang Penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;

4. Peraturan Presiden Republik Indonesia Nomor 82 Tahun 2019 tentang Kementerian Pendidikan dan Kebudayaan;

5. Keputusan Presiden RI Nomor 65 Tahun 1963 tentang Pendirian Universitas Mulawarman;

6. Peraturan Menteri Riset, Teknologi, dan Pendidikan Tinggi Nomor 9 Tahun 2015 tentang Organisasi dan Tata Kerja Universitas Mulawarman, sebagaimana diubah dengan Peraturan Menteri Riset, Teknologi dan Pendidikan Tinggi RI Nomor 26 Tahun 2018 tentang Perubahan Atas Peraturan Menteri Riset, Teknologi, dan Pendidikan Tinggi Nomor 9 Tahun 2015 tentang Organisasi dan Tata Kerja Universitas Mulawarman;

7. Peraturan Menteri Riset, Teknologi dan Pendidikan Tinggi RI Nomor 57 Tahun 2018 tentang Statuta Universitas Mulawarman Tahun 2018;

8. Keputusan Menteri Keuangan RI Nomor 51/KMK.05/2009 tentang Penetapan Unmul Samarinda pada Depdiknas, Sebagai Instansi Pemerintah yang Menerapkan Pengelolaan Keuangan Badan Layanan Umum;

9. Keputusan Menristekdikti. RI Nomor 661/M/KPT.KP/2018 tentang Pemberhentian dan Pengangkatan Rektor Universitas Mulawarman Periode Tahun 2018-2022;

10. Peraturan Rektor Universitas Mulawarman Nomor 06 tahun 2018 tentang Penyelenggaraan Pendidikan dan Pengajaran, Penelitian dan Pengabdian kepada Masyarakat;
11. Keputusan Rektor Universitas Mulawarman Nomor 1963/DT/2015 tentang Peningkatan Status Unit Pelaksana Fakultas Menjadi Fakultas Ilmu Budaya Universitas Mulawarman;
12. Keputusan Rektor Universitas Mulawarman Nomor 1927/KP/2019 tentang Pemberhentian Dan Pengangkatan Dekan Fakultas Ilmu Budaya Universitas Mulawarman Periode 2019-2023.

MEMUTUSKAN :

Menetapkan : KEPUTUSAN REKTOR UNIVERSITAS MULAWARMAN TENTANG TIM PENELITI FAKULTAS ILMU BUDAYA UNIVERSITAS MULAWARMAN TAHUN 2020.

KESATU : Tim Peneliti Fakultas Ilmu Budaya Universitas Mulawarman Tahun 2020, dengan susunan sebagaimana terdapat dalam lampiran yang tidak terpisahkan dari keputusan ini.

KEDUA : Pembiayaan yang disebabkan dengan diterbitkannya keputusan ini dibebankan PNBP Universitas Mulawarman Tahun Anggaran 2020, anggaran Fakultas Ilmu Budaya.

KETIGA : Keputusan ini mulai berlaku terhitung mulai tanggal 7 Juli 2020.

KEEMPAT : Apabila dikemudian hari ditemukan kekeliruan dalam Keputusan ini, akan diperbaiki sebagaimana mestinya.

Ditetapkan di Samarinda
pada tanggal 23 Juli 2020

REKTOR,

Prof. Dr. H. Masjaya, M. Si
NIP196212311991031024

LAMPIRAN.
KEPUTUSAN REKTOR UNIVERSITAS MULAWARMAN
NOMOR 1208 /SK/2020
TANGGAL 23 JULI 2020
TENTANG
TIM PENELITI FAKULTAS ILMU BUDAYA UNIVERSITAS MULAWARMAN
TAHUN 2020

DAFTAR PENELITIAN YANG DIDANAI DENGAN DIPA BLU UNIVERSITAS MULAWARMAN
TAHUN 2020
FAKULTAS ILMU BUDAYA

No.	Judul Penelitian	Nama Peneliti	Jumlah
1	Dampak Pandemi Covid-19 Sebagai Peluang Kreativitas Bermusik di Media Sosial	Asril Gunawan M.Sn. Rochmah Idah C	Rp 6.000.000,00
2	Ingatan Kultural: Dinamika Musik dan Tari pada Masyarakat Dayak Bahau di Samarinda	Yofi Irvan Vivian, M.A. Bayu Asriadhi Putra, M.Sn.	Rp 6.000.000,00
3	Pemilihan Bahasa Masyarakat Batak di Kalimantan Timur	Indah Sari Lubis, M.Hum. Fatimah M. M.Hum.	Rp 6.000.000,00
4	A Structural Narrative Analysis on Bahau People's Myth of Bataq Ayau	Jonathan Irene Sartika Dewi M, S.S.,M.Hum. Singgih Daru Kuncara,M.Hum. Nasrullah, S.S., M.A.	Rp 6.000.000,00
5	Sociocultural Situation of Dayak Tribe through Locality in the Lumholtz's through Central Borneo Travel Writing	Singgih Daru Kuncara,M.Hum. Jonathan Irene Sartika Dewi M, S.S.,M.Hum. Nasrullah, S.S., M.A. Atiqah Elfannur	Rp 7.000.000,00
6	Self Defense dan Budaya Patriaki dalam Babad Tanah Jawi	Bayu Aji Nugroho, S.S., M.Hum. Indrawan Dwisetya Suhendi, S.S.,M.Hum. Aulia Agustini	Rp 6.000.000,00
7	Estetika Romantisme dalam Kumpulan Cerpen Malam Putih Karya Korrie Layun Rampan	Dahri D, S.S., M.Hum. Irma Surayya Hanum, M.Pd. Riska Mey Liana	Rp 6.000.000,00
8	Kategorisasi dan Prototype dalam Konsep Fakultas Ilmu Budaya bagi Remaja kota Bontang: Kajian Linguistik Kognitif.	Ahmad Mubarok, S.Pd., M.Hum. Kiftiawati,S.S., M.Hum. M. Ilyas Ronal	Rp 6.000.000,00
9	Investigating Lexical Complexity of Children's Oral Presentation: A Case Study of L1 Speaking	Aries Utomo, M.Pd. Ririn Setyowati, M.Hum.	Rp 6.000.000,00
10	Analysis Garap Musikal Lancaran Manyarsewu Laras Pelog Pathet Nem pada Pembelajara Praktik Karawitan Jawa Prodi Etnomusikologi FIB Unmul	Aris Setyoko, M.Sn. Zamrud Widhas Pratama, M.Sn. Faridz Abillah	Rp 6.000.000,00
11	Inovasi Pembelajaran melalui Bahan Ajar berbasis Pelestarian Budaya Dayak	Dian Anggriyani, M.A. Satyawati Surya,M.Pd.	Rp 6.000.000,00
12	Deskripsi upacara Odalan di Pura Payogan Agung Kutai Kalimantan Timur	Satyawati Surya, M.Pd. Prof. M. Bahri Arifin, M.Hum. Agus Kastama Putra,M.Sn.	Rp 7.000.000,00
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14	Performansi Mantra di Kalangan Masyarakat Banjar	Iyan Wahyuni, S.S., M.Hum. Purwanti, M.Hum. Muhammad Sayuti	Rp 6.000.000,00

15	Investigating College Students' Syntactic and Lexical Complexity in Argumentative Essays: A Comparison Study between L1 and L2 Writing	Famala Eka Sanhadi Rahayu, M.Pd. Drs. H. M. Natsir, M.Pd.	Rp 6.000.000,00
16	Encouraging Students' Critical Literacy Skills through Critical Literacy Pedagogy (CLP)	Chris Asanti, M.Ed Prof. M. Bahri Arifin, M.Hum. Lies Agustiana Budi	Rp 6.000.000,00
17	Metacognitive Awareness and English Literature Students' Listening achievement: How are they related?	Nita Maya Valiantien, M.Pd. Setya Ariani, M.Pd.	Rp 6.000.000,00
18	Bentuk Penyajian, Ornamentasi dan Teknik Bernyanyi Tarsul Kutai Kartanegara	Zamrud Widhas Pratama, M.Sn. Aris Setyoko, M.Sn. Fikri Rozaq	Rp 6.000.000,00
19	Keanekaragaman Hayati Indonesia dalam Seri Novel Anak "Mata" Karya Okky Madasari: Tinjauan Ekosastra	Norma Atika Sari, M.Hum. Eka Yusriansyah, S.Pd., M.Hum. Musdalipah	Rp 6.000.000,00
20	Intertextuality of the Hero Traits of Robin Hood and Pitung	Mardliya Pratiwi Zamruddin, M.A. TESOL Eka Pratiwi Sudirman, M.Pd.	Rp 6.000.000,00
21	Refleks Fonem Proto Melayu-Polinesia (PMP) pada bahasa Mandar dan Bahasa Indonesia	Dr. H. Masrur,M.Hum. Dahri D, S.S., M.Hum.	Rp 6.000.000,00
Jumlah Keseluruhan			**Rp 128.000.000,00**

Ditetapkan di Samarinda

REKTOR,

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A STRUCTURAL NARRATIVE ANALYSIS

ON BAHAU PEOPLE'S MYTH OF BATOQ AYAU

A RESEARCH BY

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FACULTY OF CULTURAL SCIENCES
MULAWARMAN UNIVERSITY
SAMARINDA
2020

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FACULTY OF CULTURAL SCIENCES
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2020

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HALAMAN PENGESAHAN PENELITIAN DOSEN

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ABSTRACT

The Myth of Batoq Ayau is one of popular folklores of Dayak Bahau People in East Kalimantan. The narrative is first examined using narrative theory to find out the way plot is structured. Secondly, the binary oppositions which arranged to build the meaning of the myth are unveiled by a sturcturalist approach. This research is conducted with a qualitative descriptive methodology. It is found that the myth develops a plot of tragedy where a new equilibrium is settled in the end. The binary oppositions are examined from three elements of narrative which are the characters, the conflicts, and the setting. Eight binary oposition pairs develop the meaning of the myth. They are Safety-Danger, Outsider-Insider, Sturdiness-Defenselessness, Physical-Psychological, Cautiousness-Negligence, Life-Death, and Low-High. Thus, the meaning delivered myth of Batoq Ayau still has a relevancy to the condition of human beings today where being vigilance to the environment issues is truly needed.

Keyword: Binary Opposition; Myth; Narrative; Tragedy; Structuralism

ABSTRAK

Mitos Batoq Ayau adalah salah satu cerita rakyat populer di Masyarakat Dayak Bahau di Kalimantan Timur. Narasi pertama-tama diteliti menggunakan teori naratif untuk mengetahui bagaimana alur cerita disusun. Langkah kedua ialah dengan membedah oposisi biner yang membangun struktur makna mitos tersebut dengan sebuah pendekatan strukturalis. Penelitian ini dilakukan dengan metodologi deskriptif kualitatif. Ditemukan bahwa mitos beralur cerita tragedi di mana keseimbangan baru lahir di bagian akhir narasi. Oposisi biner diperiksa dalam tiga elemen narasi yaitu karakter, konflik, dan latar cerita. Ada delapan pasang oposisi biner yang mengembangkan makna mitos. Pasangan oposisi tersebut adalah Keselamatan-Bahaya, Orang Luar-Orang Dalam, Ketangguhan-Ketakberdayaan, Fisik-Psikologis, Kewaspadaan-Kelalaian, Kehidupan-Kematian, dan Rendah-Tinggi. Dengan demikian, mitos Batoq Ayau memiliki relevansi dengan kondisi manusia saat ini di mana kewaspadan terhadap isu lingkungan sangat dibutuhkan.

Kata kunci*: Oposisi Biner; Mitos; Naratif; Tragedi; Strukturalisme*

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CHAPTER I

INTRODUCTION

This chapter delivers the background of study containing what motivates the researcher to study the object of the analysis. In addition to the reason behind the analysis, a set of research questions is also formulated to conduct the analysis in a systematic way. In the last part of the chapter, the goal of the study is framed in order to show the significance of the study.

A. Background of the Study

In 2016, the researcher had spent six months living in Mahakam Ulu District, East Kalimantan, been working as staff in District Civil Service Agency office in Ujoh Bilang. From that period, the researcher has been introduced to a new experience by living in Dayak ethnic community in which the majority of them are Dayak Bahau people. One day, the researcher rescued a stray cat, which was stranded on a stale table not being able to land since there was a quite severe flood in the village. Taking the cat home, the researcher was very happy and decided to keep it as pet. Another day, the researcher was playing fun with the cat when suddenly a friend told her not to make fun of the cat for the sake of safety. The researcher was confused since she did not think that there was no harm towards the cat while playing but the friend continued to tell a legend related to the cat. It was the Myth of Batoq Ayau.

The Myth of Batoq Ayau is a well-known oral story in Dayak Bahau community. There are few known versions of the story in relation to the place that is

being referred in each version. One refers to the Batu Dinding, the other to Batu Ayau. In fact, both of them are karst stone stretches. Batu Dinding is the karst stretch sitting not far from Ujoh Bilang, while Batu Ayau is partly standing on the area of Batoq Keloq village, Long Bagun sub-district, marking the geographic border between East Kalimantan and Middle Kalimantan.

Fig. 1. Batoq Ayau Stretch, Mahakam Ulu, East Kalimantan

It was in 2019 a book is finally published documenting fifty-two oral stories form Dayak Bahau Community entitled *Dongeng Dayak Bahau: Sastra Lisan Warisan Leluhur*. The book is the work of several collaborated writers: Ignasius Hanyang, Leonder Awang Ajaat, Martha Doq lead by Roedy Haryo Widjono AMZ, Director of Nomaden Institute for Cross-Culture Studies. In the book, The Legend of Batoq Ayau is placed below the chapter of *Legenda Semesta dan Leluhur* – The Tales of Creation and Ancestors.

In the printed version of the myth of Batoq Ayau, the researcher finds that the story refers to the origin of Batu Ayau. From reading it, an interest is raised to look for the deeper meaning delivered by the myth. Ira Progoff in *Jung's Psychological and its Social Meaning* mentions that,

> "Myths are held to be the direct expression of the collective unconscious. They are factual tales produced, treasured and controlled by a collective working and thinking of the religious community. Thus myths are the treasure houses of our recorded values of the past." (Progoff , 1972: 89)

From the definition above, the story of Batoq Ayau has fulfilled its existence in Dayak Bahau community as myth for it contains belief hold strongly by the people and delivered orally through generations before it comes in a printed version which is still limitedly distributed.

Now that the printed version of this oral narrative has spread, people may have access to a relatively fixed narrative structure as it appears in the text of the book. It is important to study how the legend can be meaningful for the folk group and how it will be important for the wider audiences to make meaning from the myth. Danesi claims that,

> "By studying myths, we can learn how different societies have answered basic questions about the world and the human being's place in it. We can study myths to learn how a people developed a particular social system with its many customs and ways of life, and thus better understand the values that bind members of society into one group." (Danesi, 2004: 145)

In other words, it is essential to value the way such society maintains the bond among its people. To study myth is not meant to force the belief system to the other communities or social groups. However, when a mutual view on the universal

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truth relevant to the broader society is achieved, the greater appreciation will be given to the social identity of the folks.

Bronislaw Malinowski (1926: 82) states that "Myth fulfills in primitive culture an indispensable function: it expresses, enhances, and codifies belief; it safeguards and enforces morality." The Myth of Batoq Ayau, if heard only partially, like what had been experienced by the researcher, may appear like a mere superstitious about cats. Besides, there is superstitious which is known having cat as the subject of the telling such as the idea that tells about black cats bring bad luck. The effect of this common view may bring the simplification or reduction of meaning of myth to only a limited view of superstitious that connotes the whole narrative to be a false belief.

Indeed, the entire story does not only tell about the way people mistreat the cat, and get cursed by the natural force. It also tells about the complication that motivates people to act in an unacceptable way and thus leads them to the unexpected tragic ending. Ken Plummer (2019: 23) states that stories contain value and power that for human as political animal enables the capacity to both repress and emancipate. He adds:

> "This political narrative humanity is founded on differences and bound into language. It forces us to confront mimesis – the abyss of what a real world just might look like. And it is ultimately shaped by our vulnerability and the search for values and meaning." (2019: 23)

In other words, with myth, human is trying to produce a meaning from their experience with the language they can afford to speak in order to pass the importance of their conception of living. So, the myth needs to be viewed as vernacular in the

way the people express their concept with others and this, according to Sims and Stephens (2005: 7).

B. Problem Formulation

To achieve the purpose of the study, two questions are made in attempt to guide the research procedure. The questions are:

1. How is the plot structured to convey the meaning in the Myth of Batoq Ayau?

2. What binary opposition is structured in the narration that makes the Myth of Batoq means at it does?

C. Objectives of the Study

The purpose of this research then is to uncover the hidden structure that makes the Myth of Batoq Ayau meaningful for Dayak Bahau people. It is done by dismantling the process of meaning making from the binary opposition that is arranged throughout the plot. Then, it is also meant to uncover the valuable message that can be applicable to the today's society.

Other significance of this study is to promote the local wisdom of Dayak Bahau community. This study is also expected to contribute a better understanding about the cultural perspective of Dayak Bahau in respect of diversity in Indonesia. Lastly, this research may become one of many references for the learners who study the Concept of Tropical Humid Forest Culture.

D. Scope and Limitation

The plot is sequential element in narrative literature appear as the result of combination among temporality, causation, and human interest (Cortazzi, 1993: 85). So, even the study is limited in the plot structure, it will lead the researcher to disassemble the hidden conflicting notions that are not immediately seen on the surface level of language. For the analysis to begin, the researcher attempts to identify the narrative elements which support the plot development like the events and the settings.

CHAPTER II

REVIEW OF RELATED LITERATURE

The idea and purposes of this study, as mentioned in the previous chapter, will be carried by taking some reviews on studies with related topic and theories. In this chapter, the former studies are discussed to help the researcher evaluating the subject, the approach, and the methodology that has been exercised before to be later improved in the analytical part of this study. Some theories on related area will provide the fundamental ground of approaching and interpreting the object of the study.

A. Review of Related Studies

Related studies are presented here to help the researcher as well as the reader to compare the researcher from different writers. Each research that has been done to study traditional stories may vary in the terms of objects of analysis, purposes, approach, and of course the result. However, there is still a golden thread that makes this kind of research belong to the study of humanity and culture through a literary perspective.

Nensilianti (2019) has done a research on the same area as this study entitled, "Kategorisasi dan Karakteristik Mitos Massyarakat Bugis dan Makassar." This article was published in *Retorika: Jurnal Bahasa, Sastra dan Pengajarannya*. This article has aimed to develop a documentary and reconstruction the categories of Myth of Bugis and Makassar society by the linguistics characteristics. She uses Bascom's theory on taxonomic and cultural theme. Her research shows that Bugis and Makassar

society has similarity as the effect of monogenesis or polygenesis. The myths of Bugis belong to three categories like cosmogonic, origin, and faunal while Makassar myths to cosmogonic, origin, faunal, and dynasty.

The other study that has concerned on Indonesia traditional story is done by Riska Karina Rosaliana, entitled, "Women Archetype Characters and Motifs in Three Indonesian Folk Tales" published in *Passage*, April 2013. This study attempts to identify the woman archetypes appear in the tale of *Dayang Sumbi, Nawang Wulan, and Bawang Merah Bawang Putih*. Applying Stith Thompson's motif-index of folk-literature, she finds that women in the three tales appear with the archetypes of the mother, the wife, the maiden, the child heroine, and the wise old woman.

Yoseph Yapi Taum in 2018, has published his article entitled "The Problem of Equilibrium in the *Panji* Story: A Tzvetan Todorov's Narratology Perspective" in *International Journal of Humanities Studies*. His object of study is *Panji* Story as one of Indonesian heritage stories since the Kingdom of Majapahit. Using Todorov's narrative theory, he points out that the story develops with the linear structure of equilibrium, disruption, realization, repair, and new equilibrium.

The next article discussed a film, however, the work is worth to review for it applies the analysis of binary opposition revealing the underlying the structure of *Django Unchained* (Quentin Tarantino, 2012) which makes meaning to the audience. Yu Chunmei, by writing "Analysis on the Binary Opposition of *Django Unchained*", finds three pairs of binary opposition. They are the Enjoyment of Slave Owners vs. the Suffering of Slaves, Django's Persistent Struggle vs. Other Slaves' Servile Obedience, and Civilization vs. Savageness. She notes that the binary opposition

supports the heroic images and exposes the tragedy in the slavery of black Americans (Chunmei, 2012: 111).

All of the researches discussed above have been done the study of a narrative within a structural approach despite of the different focuses intended for the analysis. What this research does to the Myth of Batoq Ayau is not to put them in certain categories like what Nensilianti did on Bugis and Makassar folktales, nor to find the archetypes of the characters as in Rosaliana's article. This research attempts to combine the Todorov's narrative theory as used in Taum's writing and seeks in Batoq Ayau myth the pairs of binary opposition that construct the meaning as it was done in Chunmei's research.

B. Review of Related Theories

'Myth' is a word derived from Greek word 'mythos' which is understood as 'to tell a story'. According to Puckett, there is "a kind of general or deep plot behind the particular surface plot or rather a general order at work within the story" (2016: 220). Myth of Batoq Ayau needs to be decoded in order to reveal the deep structure. Therefore, the researcher will work mainly under the light of mythology and narrative theory. Some theoretical references that support this research possible to be done are presented in this part to develop the main conception of the analysis.

1. Mythology

Derived from Greek word 'mythos', myth is identified as 'to tell a story'. Mythology itself is the study of myth that scrutinizes the importance of myth existence in the history of human being. In order to gain further insight of mythology

as a science of myth, types of myth from different theorists and the functions of myth are provided. These aspects are described in this following part.

a. Types of Myth

Morford and Lenardon (2003: 3-4) identifies three types of Myth. The First is the Pure Myth or Divine Myth. This type refers to the narrative of natural phenomena or the origin of things. It mostly tells about how individuals should behave towards gods and the natural beings. The second type is Saga or Legend which has relation to historical fact despite of having fanciful and imaginative characteristic. The third types are both folktales and fairytales. Folktales often contain tales of adventure while fairytales is a variant of folktales with a high moral and magical content.

Other classification of myth is offered by David Adams Leeming. In *The World of Myth*, he gives four categories of myth. The Cosmic Myths, as the first category, are myths telling about the cosmos which in the Greek word means "order". It is said that this type of myth belongs to a science of cosmology or a holistic study of the universe. Leeming adds that mythic cosmology is given in almost every culture which reveals a universal human concern with the outer boundaries of existence and reflects the culture that produced it (1990: 13).

The second type is the Myth of Gods. This category looks at how mythology is full of an archetypal concept of god and goddess. Most of the deities personify the aspects of human nature and nature. Having a concept of gods is meant to give us a reason for being (1990: 93).

The third type is the Hero Myth. Leeming describes this type by borrowing the concept given by Joseph Campbell in *The Hero with a Thousand Faces*. This myth occurs from many cultural references of the hero which is considered as a universal metaphor of human search for self-knowledge depicted by the quest that the hero must undergo in the narrative (1990: 218-219).

The fourth type is Place and object Myth. In this category, places and objects are labeled with sacred quality. This is because the cosmos contains the energy of the creator making places and objects as symbols that transcend time and place. Some myths provide the narrative or mountain, city, temple, tree, etc. (1990, 313-348). In this instance, the Myth of Batoq Ayau belongs to myth of Place and Object.

b. Functions of Myth

Joseph Campbell (1988: 50) explains that myth works on four functions. The functions are:

1. the Metaphysical

2. the Cosmological

3. the Sociological

4. the Pedagogical

The first is also called as spiritual function where a myth directs people to powerfully experience the feeling of divine which is beyond their reach. It raises the sense of humility and respect in recognition of the mystery of life. The second is a cosmological Prospect as the attempt to display how the universe is shaped for example, on telling how time, space, and organism work in accordance.

The third function is the sociological where myth-telling pacts the justification and upkeep of an established order. In this way, myth contains the moral value which instructs the way human behave following the acceptable model to separate them from the unacceptable one. The fourth function of myth is the pedagogical function where it carries out also the exemplary of how to live a human lifetime under any conditions.

2. Theory of Binary Opposition

To understand the concept of Binary Opposition, it is important to understand the structuralism approach since they are inseparable concepts. This concept comes from a Swiss linguist, Ferdinand de Saussure who suggests that binary opposition is what influence human's way of thinking and therefore using language. Wendy Doniger in his essay explains,

> "Levi-Strauss asserted that all mythology is dialectic in its attempt to make cognitive sense out of the chaotic data provided by nature, and that this attempt inevitably traps the human imagination in a web of dualisms: each dualism (such as male/female) produces a tension that seems to be resolved by the use of a mediating term (such as androgyny), but then that new term turns out to be one half of a new dualism (such as androgyny/ sexlessness) ad infinitum." (2009: 198)

Hawkes formerly explains that Levi-Strauss's idea on the relationship between language and myth where "he argues that the nature of that mind reveals itself in the structures of its myths as much as in the structure of its language" (2003: 27). Segal also points out that Lévi-Strauss sees "that the world is itself organized 'oppositionally'" (2004, 115). This organization of thought is, therefore, not only a projection but also accord to the nature of the world.

Selden (2005: 77) explains that "the essential point about this view on language is that underlying human use of language is a system, a pattern paired opposition, binary oppositions." that According to Tory Young (2008: 31), a highly systematic and scientific approach to text is enabled by the structuralist criticism by focusing on the underlying systems that makes meaning achievable. In addition, Barry (2009: 54) states that "binary opposition which narrative structures are found upon such underlying paired opposites, or dyads, so that contrast such as these are the skeletal structure on which all narratives are fleshed out." It can be said that binary opposition traced from the smallest disparity in the text is the core of meaning making in text.

Doniger also notes, "These dyadic structures contribute to a general dichotomization of thought, and these dichotomies often attract to themselves polarized moral judgment." (2009: 198) Thus, when binary pairs are found in the depth of myth, it shows how the cultural use of the myth helps human articulate their understanding of indescribable knowledge of universe to achieve a certain order.

3. Narrative Theory

For the existence to be meaningful, human creates story telling. Here in this sense, myths are also delivered in narrative. Therefore, it is important to provide the narrative theory which will help the analysis to find the structure of the narration that is built in a way that it becomes meaningful for the society. Kenan states that narration is "a communication process in which the narrative as message is transmitted by addresser to the addressee" and there is a verbal nature as the medium in the message transmission (1983: 2). The verbal record of the myth is the source of

the analysis since it forms a fundamental pattern that becomes the medium of the message tried to be conveyed by the narrative.

According to Selden, Widdowson, and Brooke, Tzevtan Todorov covers the attempts in seeking the primary structures which have been proposed by Propp and Greimas (2005: 70). Todorov, a Bulgarian narratologist, has the account on discussing the governing of literary practice by looking for the underlying rules. Todorov puts the *narratologie* when reffering to structural analysis of parts of the story to disclose the functions and relations of these parts. He defines the story as "what is told" (what is narrated). The story that is articulated usually appears in a chronological order of themes, motives, and plot lines. The plot, then, portrays the logical and causal relationship of a story. Discourse, in the other hand, is used to depict the stylistic choices that control how a narrative text or enactment is presented to the readers or audience (Taum, 2017: 92).

Adepati (2018: 441-442) elucidates five stages of Todorov's narrative development that are presented in items of text meaning. The five stages are:

(1) State of equilibrium is a condition that should occur in a beginning usually where the situation is normal.

(2) Stage of disruption is where the situation is disturbed.

(3) Stage of recognition is where the character noticed the disturbance has affected the situation.

(4) Stage of repairing the damage that occurs to restore the equilibrium

(5) The new equilibrium stage as the state of restoring the balanced condition

The urge to create balance is what pushes the narration. The state in the beginning and in the end may not be the same. Todorov notices that narration often results in transformation. The transformation of the characters in the stories or their situation is enabled by the disruption itself while the disruption usually occurs outside local social norms (Todorov, 1971: 37-44).

Narrative, according to Puckett, "is what results from the effort to make real or imagined events and objects meaningful in relation to one another whether that effort is fictional, historical, or social" (2016: 2). The essence of narrative, according to Danesi, is plot, character, and setting. He argues that plot is fundamental in narrative since it draws the attention while character is the people whose story is told and the setting is where and when the plot takes place (2004:142). Chatman, as Herman notes, also argues that any story consists of dynamic components/events (actions and happening) and the fixed component/Existents (characters and settings) (Herman, 2005: 57). The events can only happens on a given setting.

4. Plot and the Myth of Seasons

In 1863, Freytag's Pyramid attempts to describe the typical plot of a five-act play as a pyramidal shape, consisting of a rising action, climax, and falling action. This structure was found from studying drama, but applicable on prose fiction (Abrams, 1999: 227). This is then also applicable as literary approach to read any texts with narrative.

Tyson (2006: 221) explains four narrative patterns suggested by Northrop Frye. The patterns of the myth later initiate literary genres such as comedy, romance, tragedy, and irony/satire. Frye notices that human beings acquire their narrative

imagination in two vital ways that involve the representation of an ideal world and the representation of a real world. The ideal world is analogous to the *mythos of summer* which lights the genre of romance for having the quality of virtuousness, plenitude, and contentment. On the contrary, the real world is analogous to the *mythos of winter* that appears in irony and satire. This world of incident, insecurity, and disappointment are seen by tragic lens in irony while satire sees it in a comic lens.

Tragedy as genre is regarded as the movement form the ideal world to real world i.e. the *mythos of autumn* where there is a potential of being superior but the narrative turns into defeat and loss. On the other hand, the comedy is the movement form real world to the ideal i.e. the mythos of spring where the troublesome undergone by the protagonist turn into happier, kinder, and bearable situation (2006: 222). Abrams explains that tragedy rises,

> ".... 'pity and fear' is one in which the events develop through complication to a catastrophe in which there occurs (often by an anagnorisis, or discovery of facts hitherto unknown to the hero) a sudden peripeteia, or reversal in his fortune from happiness to distaste." (1999: 322)

Tyson adds that Frye has listed four structural components. The conflict is the basis of romance, catastrophe is of tragedy, disorder and confusion is of irony and satire, and triumph is of comedy. These components are classification of archetypes which is defined as the super types that recur throughout the history of human making of myths, literature, dreams, religions, and rituals of social behavior (2006: 223).

C. Theoretical Framework

The theories explained above provide the supporting base on answering the research questions. Firstly, the concept of mythology has at least given the notion that this myth contains valuable meaning which portrays the cognition of the society wherein the story lives. Secondly, the myth of Batoq Ayau is placed under the type Myth of Object and Place. Thirdly, by combining Todorov's stage of narrative with the Frye's myth of season, the researcher attempts to find the structure that myth of Batoq Ayau follows in order to develop its plot. The researcher will separately discuss each narrative element in the plot to acquire what binary oppositions are structured in order for the story to be meaningful for the society.

CHAPTER III

RESEARCH METHODOLOGY

The related studies and theories have directed this research to develop its approach and the methodology on the aimed object. Therefore, this part presents the importance of the steps taken in analyzing the data from the object so that this research becomes feasible and advantageous for further studies.

A. Object of the Study

The object taken in this study is the Myth of Batoq Ayau. Researcher uses one printed version listed in *Dongeng Dayak Bahau: Sastra Lisan Warisan Leluhur* on page 27-32. The book was published in 2019 from the collaboration among Nomaden Institute Cross Cultural Studies, Perkumpulan Nurani Perempuan, and Kota Tua Publisher.

B. Approach of the Study

Structuralism was the approach used in this research for finding the structure that let a text to have meaning. A detailed analysis of the form and content of a narrative text is promoted by structuralist narratology. The work of structuralism does not only afford a general perspective on the text as system but also an immediate view of all types of details that might stay unnoticed (Herman, 2005: 101). It avoids to question whether a text is good or bad but look for the *Langue* of a literary text which is the deeper structure that is often hidden under the variety of surface structure, *Parole* (Tyson, 2006: 220).

Structuralism which began with binary relations which rules the production of sign and meaning (langue and parole, signifier and signified, synchronic and diachronic) has inspired theorist like Claude Levi Strauss with his concerns on understanding the nature and the structure of myth. So, it can be said that to relate the temporal presentation of a certain myth to the timeless rules that steer its telling, one must unpack the ideas and the governing rules from its temporal arrangement of particular plot. Langue in Levi-Strauss account works like the culture that organize or make possible a culture's thinking (Pucket, 2016: 217-220). The approach taken here was then not on investigating the surface but to see what was fundamental to the narrative.

C. Methodology

Library research was used in this research to collects the data from books and internet source. Descriptive qualitative method was considered feasible for this research since this method is straight description of phenomena which are desired Sandelowski (2000: 334). Qualitative descriptive designs, therefore, needs an extensive yet reasonable grouping of sampling, data collection, analysis, and re-presentational techniques. Qualitative research is done as a simultaneous collection and analysis of data whereby both mutually shape each other (2000: 337-338).

D. Data Analysis

While still applying the theoretical framework, some stages were also taken to analyze the data under the scope of narrative analysis. The first thing the researcher did was a close-reading to grasp the overall theme Myth of Batoq Ayau by

concentrating on the aspects which had the potential to answer the problem formulation. From reading the text, parts which were representing a major meaning point of actions and happenings were noted. Then, the third step was done to in a synchronic way put the highlighted events to the sequence of Todorov's narrative stages. Interpretation was also done to point out the significances from such structure. The fourth step was done by breaking done the narrative elements to catch the events and existents in the story. By examining these elements, the binary oppositions were revealed. Finally, a conclusion was drawn and final remark was given.

CHAPTER IV

FINDINGS AND DICUSSION

This chapter is dedicated to discuss the points which become the focus of the analysis. Through the thorough method examining the text, the researcher is capable to present the results which reveal the tragic plot the narrative of Batoq Ayau takes and the pairs of binary opposition with which the narrative develop meaningful story for Bahau people.

A. The Tragic Plot in the Myth of Batoq Ayau

The plot of a story is constituted by events and actions in the narrative to artistically and emotionally arrive at intended effect (Abrams, 1999: 224). Different genre develops its own sequences in revealing the story through the conditions which are put in each plot. The tragedy for instance commonly applied to literary and drama where disastrous event happen to the protagonist (Abrams, 1999: 321).
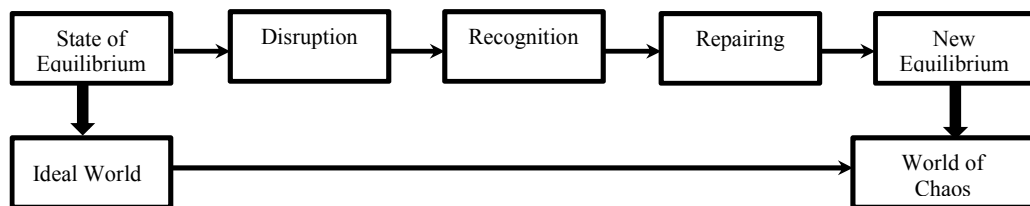

Fig. 2. Todorov's Narrative and Frye's Myth of Autumn

As quoted form Frye in the Chapter II, tragedy is comparable to autumn season as it is the transition from summer as the metaphor of an ideal condition to the winter of an unwanted severe condition. Tragedy works when events move to a

fatal or disastrous conclusion (Drabble, 2000: 1023). Frye, agreed to Aristotle, points out that the source of tragic effect must be sought in the tragic *mythos* or plot structure (2000: 207). The Myth of Batoq Ayau has the proportion of a tragedy. The movement from the ideal world to the world of chaos is revealed by Todorov's five narrative stages which can be seen as follow.

1. The Representation of Ideal World

In the beginning of the story, everything is described as an ideal world but in the end everything is diminished. It starts with a village that is called as *Umaaq Lung Putiiq* where people used to live near *Putiiq* river mouth. Those people were living in peace and prosperous condition. They had abundant livestock and the harvest was always yielding because of the fertile land.

> "*Warga Umaaq Lung Putiiq hidup tenteram dan sejahtera. Segala jenis ternak berkembang biak, panen melimpah karena tanahnya subur. Kampung Umaaq Lung Putiiq dipimpin Hipui yang arif dan bijaksana. Kepemimpinan Hipui ini sangat didukung oleh para Punggawa, Panyin, dan Dipan.*" (AMZ et al., 2019: 27-28)

Umaaq Lung Putiiq was ruled by noblemen (*Hipui*) who were knowledgeable and wise. The leadership was not only in the hands of the noblemen alone since their lives were greatly supported by the people form three lower castes. The cavaliers were called as *Punggawa*, the ordinary people were called as *Panyin*, while the surrendered enemies who work for the village were called *Dipan*.

The ideal world of the myth is also represented by how the village was well-ordered. The downstream area belonged to the *Hipui* and their descendants whereas on the upstream area, there lived the *Punggawa*.

> "*Maka bila ada serangan musuh, para Panglima Perang senantiasa berupaya melindungi Panyin, Dipan, dan Hipui yang bermukim di bagian kampung sebelah ilir.*" (AMZ et al., 2019: 28)

Panyin and *Dipan* lived in the middle area to serve both *Hipui* and *Punggawa*. *Punggawa* lived in the upstream area since the Ayau often came form that direction so that they were the first to protect the whole village. Until this point, this part is called the exposition where the setting and the potential protagonist of the story is introduced. But most prominently, in Todorov's terms, this is called as the Equilibrium.

2. The Raising of Disruption

The next condition described is the coming of life-threatening news telling that countless head hunters (*Ayau*) had been approaching the village. In the story, there is no clue about who was sending the news. It was just when they were in the middle of preparing a gala called *Dangai.* The people knew their presence by the appearance of numerous floating *uvaaq kayoq* (timber waste resulted from the boat making) on water in *Mahakam* river. It signaled that there were thousand people were coming.

> "*Kabar mencekam itu datang bertepatan dengan kesibukan warga mempersiapkan ritual adat Dangai Hawaq dan Dangai Anaak. Kabar tersebut diperkuat dengan adanya uvaaq kayoq (sampah bekas memotong dan membelah kayu untuk membuat perahu) yang semakin hari kian banyak hanyut terbawa arus sungai Mahakam. Dari banyaknya uvaang kayoq yang hanyut, diperkirakan musuh yang sedang membuat perahu berjumlah banyak.*" (AMZ et al., 2019: 28)

Dangai itself is a feast belongs to Dayak Bahau Busaang culture. *Dangai* is derived from the word '*ange*' which literally means 'to invite' so that all the villagers are invited to join the procession which usually lasts for seven to ten days. There is a

belief in Bahau Busaang community on the presence of a powerful Entity greater than human being which is forceful to the living beings on earth. Therefore, it is vital to maintain the reciprocal connection with the Entity in order to achieve a balanced life. This divine power is also believed to present when *Dangai* is held by the village. This is what motivates people to participate in *Dangai*.

The other purpose of *Dangai* is to fortify the customary status of the society members. *Dangai Hawaq* is a ritual for strengthening the married couple and *Dangai Anaak* is for initiating the children to be a fully legitimate member of the society (*Upacara Adat Dangai/Dange*, Belareq, 2006).

> "*Meski dalam suasana mencekam, ritual Dangai Hawaq dan Dangai Anaak tetap dilaksanakan. Warga tidak boleh lengah mengingat tanda-tanda keberadaan ayau yang sudah terlihat.*" (AMZ et al., 2019: 29)

Dangai, consequently, is very important to the community so that they kept preparing the needs of the ritual while remaining vigilant. Seen from how the suspense is raised, this part belongs to the raising of the conflict. It is, then, called as the stage of disruption.

3. The Peaking Disturbance

After the ideal condition received a disruption, there is an action taken by some of the character or people in the story because they notice that the disturbance has affected the situation. In the narrative, two boys from *Umaaq Apau Bagun* whose names are Bungai and Tambun heard about the bad news. They were gifted with supernatural power and decided to help *Umaaq Lung Putiiq* confronting the head hunters knowing that many people from their village also had stayed there. They went upstream by boat to reach *Umaaq Lung Putiiq* to join with the Punggawa of *Umaaq*

Lung Putiiq. There, they saw the people were busy getting ready for *Dangai*. They continued rowing to west looking for the head hunters.

> "*Pertempuran yang tidak berimbang, terjadi selama berhari-hari. Korban yang jatuh dari pihak musuh sudah tidak terbilang. Namun Tambun dan Bungai tak tergores sedikit pun oleh senjata musuh. Air sungai Mahakam berubah berwarna merah, karena banyaknya darah musuh tumpah di Naha Meraang. Darah yang mengalir di sungai Mahakam terlihat pula oleh warga Umaaq Lung Putiiq.*" (AMZ et al., 2019: 29)

The battle lasted for seventh day leaving several head hunters surrender to the power of Bungai and Tambun. They were urged to agree to the covenant to not step their feet in Mahakam river area anymore. However, people in the village did not know about the winning since they only saw how the other side or Mahakam river water turned into bloody red. The depression was peaking with a false alarm. But this event is the climax marked by the disturbance that affected the situation has reached its highest point.

4. The Unfixing

In the meantime, the ritual for *Dangai Hawaq* and *Dangai Anaak* in *Umaaq Lung Putiiq* was coming to the last day. On that occasion, all women were supposed to bring their children with them. One widow was feeling sad about having no child to join the event but she was motivated to lighten the mood of the people in dismay. She took a cat, mockingly dressed it up as a child girl, and brought it to where people were gathering. Seeing the woman dancing with a cat in dress made people laugh and for a moment, forgot their burden. It was the act of the women and how the people reacted to that invited a horrific scene.

> *"Tiba-tiba angin puting beliung bertiup kencang memporak-porandakan segala sesuatu. Halilintar menyambar-nyambar. Hujan bongkahan batu turun entah dari mana. Itulah yang disebut puva atau kenlit, yakni musibah yang ditimpakan Sang Penguasa Alam Semesta karena perlakuan manusia yang tidak semestinya terhadap makhluk ciptaan-Nya. Seketika itu dengan satu dentuman guntur memekak telinga, Umaaq Lung Putiiq beserta isinya berubah menjadi batu."* (AMZ et al., 2019: 30)

All of sudden, hurricane came destroying the village and stones and rocks were falling on them. Then, only with one thunder stroke the whole village and all of its living beings turned into stone. The punishment was given to those who treated the living creatures improperly. Despite of the unexpected result, the action made by the lady is categorized in the struggle to bring back the equilibrium. In this instance, the expected equilibrium is the condition free of anxiety.

5. The New Equilibrium

The narrative ends with Bungai and Tambun coming back to the village to tell the good news. Instead of celebrating it with the people, they were shocked witnessing that the whole village had turned into stones. There was a complete silence in the village.

> *"Suara ceria canda anak-anak yang berenang di sunagi tiada lagi. Bunyi kokok ayam, lolongan anjing, dan tabuhan berbagai alat musik juga tak terdengar lagi. Kesunyian mencekam tersisa."* (AMZ et al., 2019: 31)

Honoring all of the souls who once lived in the beautiful village, Bungai and Tambun used their power to relocate the village to a higher plateau so that it will not be bothered and then called the place as *Ngalaang Batoq Ayau* or Batu Ayau Mountain. The new 'village' was arranged in accordance to how it was ordered. The higher west side was called *Pancung Apung* and *Pruk Pagar* as the place for Hipui and the

families. The lower middle part was for *Panyin* and *Dipan* whereas the higher east part with the shape of a ship's prow is dedicated for the *Punggawa*. Todays, for real or not, some people might still hear the sound from this place as if there were people living their normal lives up there in fact the real Batu Ayau Mountain is uninhibited.

"*Masyarakat Dayak Bahau hingga saat ini masih percaya Batoq Ayau memiliki daya magis.*" (AMZ et al., 2019: 32)

This last line of the text indicates a new equilibrium. It is the result of the reversal of the ideal world into a tragic world. A new order is contradicted from the starting point. This is the myth of the autumn, the tragedy.

Fig. 3. Sturcrute of Tragedy in Myth of Batoq Ayau
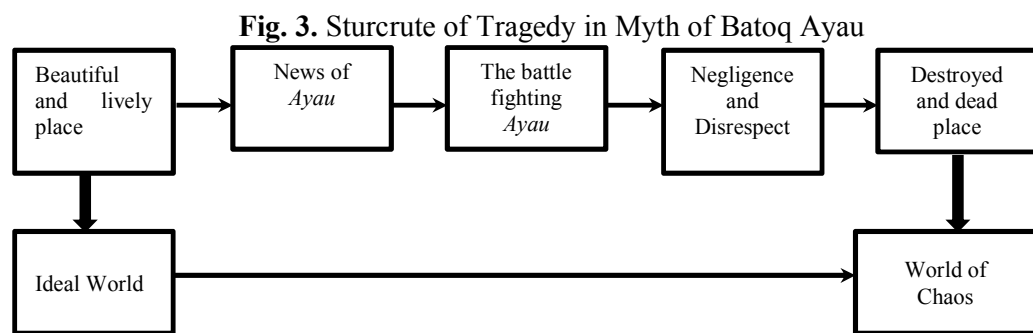
B. The Binary Opposition in the Myth of Batoq Ayau

In this part, the binary opposition is found by peeling the surface skin of the story to gets into its bones that build the meaning throughout the narrative of Batoq Ayau Myth. The pairs were extracted from the intrinsic elements such as the people, the battle, and the scenery.

1. The People

The first source of binary opposition is from the description of the people. The people in the narrative belong to the category of existents. Also called as characters, they have relatively fixed presence. The people of *Umaaq Lung Putiiq*

are the characters whose traits and actions that are used to create the plot congruent sequence. By comparing the traits of the people, several binary pairs are obtained.

Table 1. Binary Opossittion Safety vs. Danger

Safety		Danger	
Panglima Perang senantiasa berupaya melindungi Panyin, Dipan, dan Hipui yang bermukim di bagian kampung sebelah ilir.	The War Commander was always trying to protect Panyin, Dipan and Hipui who inhabited in the downstream area of the village.	*Tempat tinggal para Punggawa dan Panglima Perang dibangun di ujung kampung sebelah hulu karena musuh selalu datang dari hulu sungai Mahakam.*	The residence of the Courtiers and Warlords was built at the upstream part of the village because the enemy always came from the upstream of the Mahakam river.

The sense of safe and danger are presented by the kind of people reside on the upstream and the downstream of the Mahakam River. The upstream is signified with the sense of danger because enemies (*Ayau*) predictably come from this direction. So, the *Punggawa* dwelled in the upstream area of the river to guard the way and *Hipui*, *Panyin*, and *Dipan* were placed in the downstream area in order to be safeguarded. The binary opposition found is Safety vs. Danger.

Table 2. Binary Opposition Outsider vs. Insider

Outsider		Insider	
Kabar tersebut juga sampai kepada Tambun dan Bungai, dua pemuda sakti suku Dayak Ut Danum yang bermukim bersama ibu dan kedua saudara laki-laki di Umaaq Apau Bagun.	The news also reached Tambun and Bungai, two powerful young men of the Dayak Ut Danum tribe who settled with their mother and two brothers in Umaaq Apau Bagun.	*Ketika tiba di Umaaq Lung Putiiq, ternyata masyarakat sedang melaksanakan Dangai Hawaq dan Dangai Anaak.*	Upon arriving at Umaaq Lung Putiiq, it turned out that the people was carrying on the *Hawaq Dangai* and the *Dangai Anaak*.

Bungai and Tambun were described as the outsiders since they came from the neighboring village. They came to help people in *Umaaq Lung Putiiq* since some people from their village, *Ut Danum*, also lived there. The binary opposition found is Outsider vs. Insider. Here, the binary pair is unique because the outsiders, Bungai and Tambun felt that they had the obligation to help Umaaq Lung Putiiq, because there are 'outsiders' who settled as 'insiders' in the village. Instead of affirming the contradiction, the fine line between 'outsider' and 'insider' are blurred in this moment.

In the battle fighting the *Ayau*, nowhere did the story mention about the number of people form the side of Umaaq Lung Putiiq. Only number of the Ayau was mentions to be thousands.

Table 3. Binary Opossittion Sturdiness vs. Defenselessness

Sturdiness		Defenselessness	
Namun Tambun dan Bungai tak tergores sedikit pun oleh senjata musuh.	But Tambun and Bungai were not scratched in the slightest by enemy weapons.	*Korban yang jatuh dari pihak musuh sudah tidak terbilang.*	Victims that fallen from the enemy were incalculable.

However, the narrative emphasizes on the daunting power owned by Bungai and Tambun which had made them undefeatable by the incalculable enemy. This part implies that numbers mean nothing if people are not endorsed with some kind of capability. The binary opposition found is Sturdiness vs. Defenselessness.

2. The Battle

The battle in this instance belongs to the component of narrative which is called as events. Events are made of actions and happenings. A consideration must be given in a finding that there are two events are actually going in the narrative of Batoq Ayau myth. The first one which is marked by the full line curve is showing the action of Bungai and Tambun fighting the *Ayau*. The second one, dashed line curve, represent the ongoing condition of the people in *Umaaq Lung Putiiq* happening in the same time.
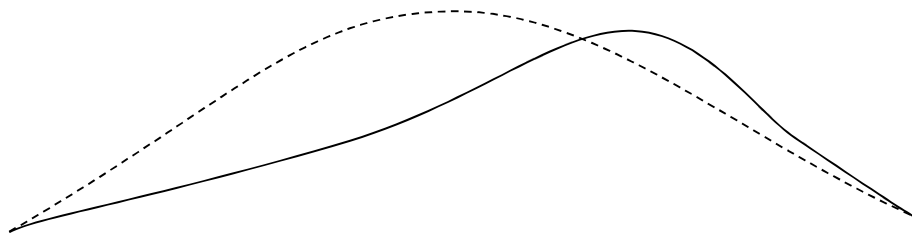

Fig. 4. The Plot Lines in Myth Batoq Ayau

The two dynamic elements cause the myth of Batoq Ayau to have two intertwined plots which need a second look to figure out which the main plot is and which the sub plot is. In the beginning, it looks like the battle with Ayau was the main plot where the winning of Umaaq Lung Putiiq is more likely to be the Climax and the return of Bungai and Tambun is the Denouement. In the other hand, the Dange ritual which is held in the village is actually the main goal of the narrative which is tried to be achieved since the ritual cannot be left undone by the whole villagers.

Observing intensely at the battle in the story, two types of conflict are actually portrayed. There are conflicts that happen physically vs. psychologically. Thus they are also binary pairs.

Table 4. Binary Opossittion Physically vs. Psychologically

Physically		Psychologically	
Setelah dua hari melakukan perjalanan berperahu menyusuri sungai Mahakam dan mengarungi riam-riam yang ganas..,	After two days on a boat trip down the Mahakam river and wading through ferocious cascades…	*Meski dalam suasana mencekam, ritual Dangai Hawaq dan Dangai Anaak tetap dilaksanakan.*	Although there was an anxiety among the people, the *Dangai Hawaq* and *Dangai Anaak* rituals were still held.
Maka terjadilah pevitaang (pertempuran) antara Tambun dan Bungai melawan para ayau.	Then the battle between Tambun and Bungai against the *Ayau* happened.	*Warga tidak boleh lengah mengingat tanda-tanda keberadaan ayau yang sudah terlihat*	The people must not be careless learning that the signs of *Ayau* had been seen.

The physical and psychological realms are the matters challenged to provide the ground on how human perceive the reality. Where the physical world is challenging, human needs a solid bearing. Yet, in the time where physical threat is only anticipated, troublesome comes from a vulnerable stance. It shows that the internal and the external condition could influence the conduct of life.

As the story keeps moving after the winning of Bungai and Tambun, the next happening shows that the internal condition is more influential in absorbing the situation. The psychological condition of the people in Umaaq Long Putiiq produces another binary pair of Cautiousness and Negligence.

Table 5. Binary Opossittion Cautiousness vs. Negligence

Cautiousness		Negligence	
Suasana mencekam kian terasa, namun ritual Dangai tetap dilanjutkan meski dalam suasana was-was.	Tense atmosphere was increasingly felt, but the ritual of *Dangai* continued even though in it was in an restless mood.	*Sesaat beban kecemasan mereda dalam gelak canda.*	For a moment the burden of the worried people dwindled in the joke and laughter.

This ironic state occurred in the moment where one of the villagers brought her cat to the ritual. It is told that she was mocking the cat in order to cheer up the situation among the people of Umaaq Lung Putiiq. However, their instantaneous laughter did not please the god, the protector of the universe. Then the calamity hit them with no mercy.

This does not say that the woman was the evil one, she even at first had a good intention and the fellow villagers were amused by her action. What can be assumed here is that the way they made fun of the sentient being was the cause of the disaster. Moreover, it happened during a sacred ritual procession where they were supposed to be reverent to the divine power. The urge to hastily being released from the strained condition had led them to what is called by Aristotle as *hamartia* (1453: 9-10). Young mentions that hamartia might mean "'fault', 'flaw', 'mistake', 'fallibility', 'frailty' and 'error'" (2013: 35). He thinks that the purpose of tragedy suggested by Aristotle is to give people the knowledge of how certain types of people respond to certain types of circumstances (2013: 36).

3. The Scenery

The scenery, in this part, represents the existence of setting as the location for actions and happenings to occur. The setting of a story usually remains in the same

state or does not undergo significant change. If the change happens, it is usually considered as the disposition of certain environment which later influences the actions and the happenings. However, in this narrative, the setting undergoes a major transformation due to the actions taken by the characters. It results a completely different state of the beginning and the in the end.

The divergence can be seen from the scenery description. The organization of Umaaq Lung Putiiq in the beginning and in the end of the story strongly suggests the contradiction between beautifully organized place and scattered place.

Table 6. Binary Opossittion Live vs. Dead

Live		Dead	
The Beginning		The End	
Warga Umaaq Lung Putiiq hidup tenteram dan sejahtera. Segala jenis ternak berkembang biak, panen melimpah karena tanahnya subur.	Umaaq Lung Putiiq People lived a peaceful and prosperous life. All types of livestock breed, abundant harvest because the soil is fertile.	*Bahkan seluruh harta Benda, ternak, bangunan, dan tanaman telah berubah menjadi batu.*	Even, all property, livestock, buildings and plants had turned to stone
Penataan kampung itu sangat elok.	The village setting was beautiful.	*.. kampung itu telah berubah menjadi gugusan batu…* *Kesunyian mencekam tersisa.*	..the village had turned into a cluster of stones ... Tense silence is the only thing that left.
Hal ini membuat orang-orang yang berlalu-lalang di sungai Mahakam selalu menyempatkan diri singgah bahkan menetap di kampung itu.	This made people passing by on the Mahakam river always took the time to stop and even settled in the village.	*Padahal di hulu sungai tidak ada manusia yang berladang atau berkebun, bahkan sekedar lewat pun jarang sekali.*	In the upstream of the river there was no man working in the field, even it was so rare for people to just pass by.

The condition in the beginning was described in a reassuring way where it was place for people live in abundance of natural sources. The living was sustained by the nature. However, in the end the nature changed its visage creating disaster onto the people and what once live then came into as dead as a stone. The binary pair found is Live vs. Dead.

The consequence received after such respond to the difficult condition. This kind of tragic is rather unusual because it does not happen to what so called as a 'tragic hero'. Instead, it falls on the ordinary people and the impact was on the whole society. However, we can learn about this character of people only since they have a causal contribution to their own downfall.

The story is then ending with the action taken by Bungai and Tambun relocationg the whole village. With their supernatural power, they moved the whole village to a highland. It was because of their love of the village and they respect the people who once lived there. This event gives another pair of Low vs. High.

Table 7. Binary Opossittion Low vs. High

Low		High	
Alkisah, di kawasan sekitar muara sungai Putiiq di hulu kampung Batoq Kelo, terdapat perkampungan besar dengan jumlah penduduk yang banyak. Lantaran terletak di muara sungai Putiiq, perkampungan itu	Once upon a time, in the area around the Putiiq river estuary in the upper village of Batoq Kelo village, there was a large village with a large population. Because it was located at the mouth of the Putiiq river, the village is known as	*Maka sebagai wujud cinta dan penghormatan kepada Hipui dan warga Umaaq Lung Putiiq, mereka memindahkan kampung ke tempat yang lebih tinggi agar "perkampungan" itu tak pernah*	So as a form of love and respect for Hipui and residents of Umaaq Lung Putiiq, they moved the village to a higher place so that the "village" was never disturbed by its calm.

dikenal dengan sebutan Umaaq Lung Putiiq.	Umaaq Lung Putiiq.	*terusik ketenangannya.*	

In addition, Bungai and Tambun also gave the name 'Batoq Aayu'. As mentioned before in Chapter II, this myth belongs to the category of Place and Object Myth because the goal of the narrative is to tell the becoming of a place called as Batoq Ayau. A mystical place is a material reality that expresses a certain place or culture (Leeming, 1990: 315). Batoq Ayau, then, has an archetypal function as 'The Mountain'. A mountain is often identified with sacred place. In many cultures, is believed to have cosmic energy. Meanwhile, Batoq Ayau stretch, which could be seen clearly from distance, makes it prominent on the land countour of Mahakam Ulu Distric where Bahau People live. Batoq Ayau is, at the same time a connotative one that transcends place and time.

CHAPTER V

CONCLUSION

In this last chapter of the writing, the researcher is now able to sum up the findings of the analysis on the Myth of Batoq Ayau. From the analysis of plot composing it parallel with the five stages of narrative in Todorov's narrative theory, it is found that the narrative in this myth is analogous the myth of autumn. The phases of tragedy, Frye says, move from the heroic to the ironic (2000: 219). This is proved by the movement from the ideal world which is lively and all in place to the chaotic world that is dead and scattered. *Umaaq Lung Putiiq* village and its people must undergo a disastrous will of nature leaving a complete death which is witnessed only by Bungai and Tambun.

Table 8. Summary of Binary Oppositions

No.	Narrative Element	Binary Opposition
1.	Characters	Safety vs. Danger
		Outsider vs. Insider
		Sturdiness vs. Defenselessness
2.	Events	Physically vs. Psychologically
		Cautiousness vs. Negligence
3.	Setting	Life vs. Death
		Live vs. Dead

The attempt to uncover the binary opposition has resulted in the six binary pairs which are collected by examining the elements of the narrative. The first one is from the people in the story. From here, three pairs are found. They are safety vs. danger, outsider vs. insider, sturdiness vs. defenselessness. The opposed features of

the people represent different kinds of human in the real world with their own capability in taking the role to respond the same situation.

The second is from the battle. In this point, the state of human physic and psychology are being contrasted. Physical fortitude is performed by Bungai and Tambum while the psychological endurance is portrayed by the people of *Umaaq Lung Putiiq*. In addition, there are also two psychological states which are opposite one to the other. It is cautiousness vs. negligence. This conflict is kind of common to internally happen in human being even though it is represented by the people of *Umaaq Lung Putiiq*. In the narrative, the people of *Umaaq Lung Putiiq* fail in keeping the cautious state. The negligence comes from a motive to have a moment of pleasure in order to survive the stressful condition. Such condition is not uncommon for human.

The consequence of a short escape results in a major change in the scenery making it the binary pair of life and death. The peace of living in harmony turns into the silence of death. The myth might have a 'happy' ending if the people in Umaaq Lung Putiq are not tempted to entertain themselves in a time of vigilance during a sacred ritual. They are not aware that no matter what danger threatens from the outside, it was the state of their mind that influences the condition around them. Thousands of Ayau got killed by Bungai and Tambun, but the whole village was destroyed by their own ignorance. From this aspect, there is a pair of Live vs. Dead.

In the final part of the story, the name Batoq Ayau is given to the relocated village to the higher place. The binary pair that is considered here is the Low vs High. When something low brought high, it must be meant to highlight an existence of

something meaningful. Moreover, the stretch of Batoq Ayau has its own magnetism whenever one is boating through the Mahakam River making it some kind of reminder that there is power that controls the nature and the well-being of human. The last line of the narration says that until now Bahau People believe that Batoq Ayau possess a magical power:

> "*Masyarakat Bahau hingga saat ini masih percaya Batoq Ayau memiliki daya magis.*" (AMZ, 2019: 32)

A final remark is given here to see what we can learn from the meaningful binary opposition in the Myth of Batoq Ayau. The danger which is coming from outside must be anticipated with vigilance. The external threat to a nation, however frightening it is, will be nothing if the people cannot perform a proper manner to hold on to the internal concern. Neglecting the conduct of a nation brings it to its own calamity. Moreover, in the era of disruption, many issues come and go almost in the very second of our time. Often, the society forgets to take care what really feed them i.e. the environment. That is why Myth of Batoq Ayau sends a message for the people. It warns human being to treat any beings in the earth respectfully or disaster is all we got. The anger of nature cannot be defeated even though we have "Bungai and Tambun."

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APPENDIX

Legenda Batoq Ayau

Alkisah, di kawasan sekitar muara sungai Putiiq di hulu kampung Batoq Kelo, terdapat perkampungan besar dengan jumlah penduduk yang banyak. Lantaran terletak di muara sungai Putiiq, perkampungan itu dikenal dengan sebutan Umaaq Lung Putiiq.

Warga Umaaq Lung Putiiq hidup tenteram dan sejahtera. Segala jenis ternak berkembang biak, panen melimpah karena tanahnya subur. Kampung Umaaq Lung Putiiq dipimpin Hipui (Bangsawan) yang arif dan bijaksana. Kepemimpinan Hipui ini sangat didukung oleh para Punggawa, Panyin, dan Dipan.

Kearifan Hipui serta kemakmuran Umaaq Lung Putiiq sudah dikenal di Yung Kelimaan (sepanjang sungai Mahakam). Hal ini membuat orang-orang yang berlalu-lalang di sungai Mahakam selalu menyempatkan diri singgah bahkan menetap di kampung itu. Lama kelamaan kampung itu semakin berkembang pesat.

Penataan kampung itu sangat elok. Tepat di sebelah ilir dibangun pemukiman untuk Hipui dan keturuna, di sebelah hulu untuk tempat tinggal para penasihat Hipui, Punggawa, dan Panglima Perang. Sedangkan di tengah kampung dibangun pemukiman para Panyin dan Dipan yang melayani keperluan Hipui dan Punggawa.

Tempat tinggal para Punggawa dan Panglima Perang dibangun di ujung kampung sebelah hulu karena musuh selalu datang dari huluu sungai Mahakam. Maka bila ada serangan musuh, para Panglima Perang senantiasa berupaya melindungi Panyin, Dipan, dan Hipui yang bermukim di bagian kampung sebelah ilir.

Suatu hari ketenteraman warga terusik dengan adanya kabar bahwa di hulu sungai Mahakam ada ayau dalam jumlah yang tak terhitung. Pasukan ayau itu bersiap milir menyusuri sungai Mahakam untuk menyerang Umaaq Lung Putiiq.

Kabar mencekam itu datang bertepatan dengan kesibukan warga mempersiapkan ritual adat Dangai Hawaq dan Dangai Anaak. Kabar tersebut diperkuat dengan adanya uvaaq kayoq (sampah bekas memotong dan membelah kayu untuk membuat perahu) yang semakin hari kian banyak hanyut terbawa arus sungai Mahakam. Dari banyaknya uvaang kayoq yang hanyut, diperkirakan musuh yang sedang membuat perahu berjumlah banyak.

Meski dalam suasana mencekam, ritual Dangai Hawaq dan Dangai Anaak tetap dilaksanakan. Warga tidak boleh lengah mengingat tanda-tanda keberadaan ayau yang sudah terlihat. Kabar penyerangan Umaaq Lung Putiiq dari hulu sungai Jengayaan dan Bataang Rajang juga tesebar ke kampung-kampung di hilir.

Kabar tersebut juga sampai kepada Tambun dan Bungai, dua pemuda sakti suku Dayak Ut Danum yang bermukim bersama ibu dan kedua saudara laki-laki di Umaaq Apau Bagun. Mengingat cukup banyak warga Dayak Ut Danum tinggal di Umaaq Lung Putiiq, maka jiwa ksatria Tambun dan Bungai terpanggil untuk membantu mencegah penyerangan musuh ke Umaaq Lung Putiiq.

Tambun dan Bungai berangkat dari Umaaq Apau Bagun, mudik menuju Umaaq Lung Putiiq untuk bergabung dengan para Panglima Perang. Ketika tiba di Umaaq Lung Putiiq, ternyata masyarakat sedang melaksanakan Dangai Hawaq dan Dangai Anaak. Maka Tambun dan Bungai memutuskan untuk meneruskan perjalanan mudik menyusuri sungai Mahakam mencari keberadaan pada ayau yang akan menyerang Umaaq Lung Putiiq.

Setelah dua hari melakukan perjalanan berperahu menyusuri sungai Mahakam dan mengarungi riam-riam yang ganas, Tambun dan Bungai tiba di Naha Meraang, dataran luas di hulu Long Tuyoq. Meraka melihat ribuan orang sedang mempersiapkan perahu untuk milir menuju Umaaq Lung Putiiq. Maka terjadilah pevitaang (pertempuran) antara Tambun dan Bungai melawan para ayau.

Pertempuran yang tidak berimbang, terjadi selama berhari-hari. Korban yang jatuh dari pihak musuh sudah tidak terbilang. Namun Tambun dan Bungai tak tergores sedikit pun oleh senjata musuh. Air sungai Mahakam berubah berwarna merah, karena banyaknya darah musuh tumpah di Naha Meraang. Darah yang mengalir di sungai Mahakam terlihat pula oleh warga Umaaq Lung Putiiq. Suasana mencekam kian terasa, namun ritual Dangai tetap dilanjutkan meski dalam suasana was-was.

Warga Umaaq Lung Putiiq mengira berubahnya air sungai Mahakam karena penduduk kampung di hulu sungai Mahakam telah dimusnahkan. Bahkan mereka mengira Tambun dan Bungai sudah mati. Hal ini membuat warga kian putus asa.

Memasuki hari ketujuh pertempuran tetap berlangsung. Para musuh mulai terdesak, hingga tersisa belasan orang. Akhirnya merea menyerah kalah. Mereka memohon agar Tambun dan Bungau tidak membunuhnya dan membiarkan mereka kembali ke kampung. Permintaan itu dikabulkan dengan perjanjian, mereka tidak boleh menginjakkan kaki di sepanjang sungai Mahakam. Mereka pun sepakat dengan perjanjian itu.

Bersamaan dengan itu, ritual Dangai Hawaq dan Dangai Anaak di Umaaq Lung Putiiq telah memasuki hari akhir. Pada hari itu semua perempuan yang memiliki anak harus menggendong anaknya dan dibawa ke tempat ritual. Tersebutlah seorang janda yang tidak memiliki anaknya. Ia merasa malu dan iri melihat perempuan lain menggendong anaknya. Tiba-tiba timbul pikiran aneh dalam benaknya. Ia mendandani kucing peliharaannya dengan pakaian anak perempuan, lalu menggendong kucing itu ke tempat ritual Dangai,

Maksudnya hendak bercanda, agar membuat semua orang tertawa dan melupakan ancaman ayau. Warga yang melihatnya tertawa terbahak. Terlebih ketika sang janda mengeluarkan kucing itu dan diajaknya menari. Sesaat beban kecemasan mereda dalam gelak canda. Namun apa yang terjadi setelah itu, lebih mengerikan dari ancaman ayau.

Tiba-tiba angin puting beliung bertiup kencang memporak-porandakan segala sesuatu. Halilintar menyambar-nyambar. Hujan bongkahan batu turun entah dari mana. Itulah yang disebut puva atau kenlit, yakni musibah yang ditimpakan Sang Penguasa Alam Semesta karena perlakuan manusia yang tidak semestinya terhadap makhluk ciptaan-Nya. Seketika itu dengan satu dentuman guntur memekak telinga, Umaaq Lung Putiiq beserta isinya berubah menjadi batu.

Konon, setelah berhasil mengalahkan para ayau, Tambun dan Bungai segera milir menuju Umaaq Lung Putiiq. Mereka ingin segera menyampaikan kabar telah mengalahkan ayau. Namun ketika tiba di Umaaq Lung Putiiq, terkejutlah mereka menyaksikan kampung itu telah berubah menjadi gugusan batu. Bahkan seluruh harta Benda, ternak, bangunan, dan tanaman telah berubah menjadi batu.

Tambun dan Bungai terpekur bingung. Mereka menatap tak berkedip memandang gugusan batu jelmaan Umaaq Lung Putiiq. Sejenak teringat sikap ramah dan bersahabat para Hipui dan warga. Suara ceria canda anak-anak yang berenang di sunagi tiada lagi. Bunyi kokok ayam, lolongan anjing, dan tabuhan berbagai alat musik juga tak terdengar lagi. Kesunyian mencekam tersisa.

Keduanya tersentak ketika terdengar suara serangga tiling yang menggetarkan sukma, pertanda senja telah tiba. Maka sebagai wujud cinta dan penghormatan kepada Hipui dan warga Umaaq Lung Putiiq, mereka memindahkan kampung ke tempat yang lebih tinggi agar "perkampungan" itu tak pernah terusik ketenangannya. Perkampungan yang dipindahkan itu diberi nama Ngalaang Batoq Ayau atau gunung Batu Ayau.

Ujung timur gugusan Batu Ayau yang berbentuk lebih tinggi disebut Pancung Apand dan Pruk Pagar. Tempat itu dahulu merupakan kediaman Hipui beserta keluarganya. Sedangakan bagian yang lebih rendah di tengah adalah tempat tinggal para Panyin dan Dipan. Sedangkan yang berbentuk mirip haluan kapal dan lebih tinggi di ujung Barat di sebut dulung kapal adalah kediaman para Punggawa, Panglima Perang, dan para Prajurit.

Konon masyarakat yang bermukim di sekitar gunung Batu Ayau acapkali mendengar suara layaknya perkampungan. Sering pula terdengar kokok ayam dan suara babi meminta diberi makan pada pagi atau sore hari. Selain itu terdengar pula suara orang menumbuk padi, bunyi gong, tambur, dan canang seperti sedang berlangsung ritual adat. Selain itu, di aliran sungai Paluuq yang berhulu di bagian barat Batoq Ayau, serig ditemukan batang pisang, singkong, dan tebu mengapung dan hanyut terbawa arus. Padahal di hulu sungai tidak ada manusia yang berladang atau berkebun, bahkan sekedar lewat pun jarang sekali. Masyarakat Dayak Bahau hingga saat ini masih percaya Batoq Ayau memiliki daya magis.