



International Journal of Humanity Studies
<http://e-journal.usd.ac.id/index.php/IJHS>
Sanata Dharma University, Yogyakarta, Indonesia

**WHEN THE EARTH CONQUERS THE HEAVEN:
A STUDY OF NARRATOLOGY ON *KANA INAI ABANG NGUAK*
IN THE PERSPECTIVE OF A. J. GREIMAS**

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DOI: <https://doi.org/10.24071/ijhs.2017.010101>

received 8 June 2016; revised 4 April 2017; accepted 15 July 2017

Abstract

Kana Inai Abang Nguak is a *folk lyric* by the society of Dayak Desa which is spoken in formal ritual language by chanting. The characters in *kana* are usually related with the life in nirvana and represents the thoughts and world view of Dayak society. This paper is meant to discuss one *kana* entitled *Inai Abang Nguak* using narratology perspective of A. J. Greimas. Greimas's narratology studies gradually reveal surface structure and deep structure of a story. Surface structure reveals the context and story sequences. Deep structure reveals the syntax structure (actantial and functional scheme) and also semantic structure, which are three semantic axis including desire pursued axis, power axis, and communication axis. The text *Inai Abang Nguak* consists of seven-sequence(act)-story actantial scheme which centers on Inai Abang as the subject of the story. The success of earth in conquering the heaven (nirvana) is caused by three factors: 1) although the heaven is blessed with eternal life, the heaven is actually blood-related with this earth; 2) the heaven's act in capturing earth's ritual leaders is a heavy violation that has to be fought against by the earth; 3) the power of the earth as one unit (human beings, animals, spirits, and magical powers) to attack the heaven and bring back harmony to the earth. It can be concluded that Greimas narratology can be used to understand surface structure, deep structure, and even discursive structure of a folk story.

Keywords: narratology, physical structure, mental structure, semantic axis, and world view

Introduction

Tradition of telling stories in front of the public is the most important form of cultural performance in various parts of the Nusantara, including the Dayak society in Borneo. Dayak Desa tribe, for example, perform *kanuak* and *kana* as a cultural performance whose objective is not merely to entertain but also to give expression of the society's various dimensions of perspective. *Kanuak* and *kana* is a form of literature that is sung by the performer in front of an audience. *Kanuak* is a form of story that uses daily language and tells about daily life. The characters

in *kanuak* are both human beings and animals. The performer of *kanuak* does not need any special skill in telling stories.

Meanwhile, *Kana* is also a form of literature that is spoken in front of people. The difference from *kanuak* is that *kanuak* uses a language form that is easier to understand, while *kana* uses the poetic Dayak Desa language, a form of distilled language that sounds unique and special. *Kanuak* is a ritual text. In other words, *kanak* language is a formal-ritual language with archaic features (Appell, 2010). The characters in *kana* are the characters of nirvana. The delivery of this story uses a different style of story-telling compared to other Dayak Desa oral literature. *Kana* is performed by chanting.

Kana performance usually takes a very long time; sometimes it takes days, weeks, and even months to finish. According to a source, there has never been a story teller that could finish one title of a story. Usually a story teller only finishes half of it.

Each story in *kana* is unique and special. Each teller can tell a story with various titles. Each story appears with many variations. Each character can also undergo a very different story line under different titles. Every title of the story is inherited from the ancestors. Thus, the title and the story are ready to use, while the story teller can tell the story without having to prepare a new story. As explained before, *kana* is narrated by chanting. Every line of one part has to end in the same syllable. A story teller can change the sound by ending the previous sound. For example, the teller does it by changing u assonance to i and so on. At least there are five similar ending sounds in *kana*, which are ai, i, an, a, ang. Teller can choose the ending sound and replace one sound with another sound. The melody used in *kana* tends to be recitative and repetitive. Usually in starting and ending a song, the teller gives a long duration for one speech stream. One sound is prolonged with a unique twisted sound.

As what is stated by Teeuw (2003, p. 33) and Appell (2010), the use of language in an oral literature is usually either more complicated and preserved or it deviates from the language used in a daily basis; the story teller can create an artificial condition and convention. According to Entulan, a *kana* teller, the language used in *kana* is very soft. Besides a soft language, the sound at the end of each sentence has to be the same. In other words, poetic structure is strongly emphasized.

This study of *kana* performance tradition is conducted based on two main arguments. First, to date, *kana* story telling has never been academically documented or researched. Even, it is safe to say that there is no research of *kana* from any perspective. Meanwhile, *kana* performance is getting less and less done. If this situation is not handled, in a few years ahead this oral cultural tradition would be extinct. Second, *kana* performance tradition has Dayak Desa's various local wisdoms and world views which are important and interesting to be revealed academically.

Oral literature, in any way, is the most honest projection of human desire (Carvalho-Neto, 2010). Most of Dayak literature is in the form of oral literature. Many of those oral literature repertoires are not yet documented, so that we fail to understand the ancient heritage of our own culture. As far as our data collection stretch, there is very little research about Dayak Desa society's oral literature.

The objection of the study is to do a narratological study of folk lyric text Inai Abang Nguak. Narratology is a discipline that studies the technique of storytelling since Aristoteles to the digital era (Kwiat, 2008). The choice of Greimas' narratology as the approach of this study is meant so that the character (actan) in the story can be identified and revealed in a definite manner. The purpose is not only to understand the syntax of the story, but also the semantic meaning of the text within the context of Dayak society world view, especially Dayak Desa society.

Theory

Narratology is a branch of structuralism that studies narrative structure and how that structure influences reader's perception. Narratology is an effort to study the nature of a 'story' as a concept and as a cultural practice. The etymology of narratology can be retrieved to the word *narratio* and *logos* (Latin). *Narratio* means story, speech, tale, saga; *logos* means science. Narratology means narrative (text) discourse theory. Narratology or narrative (text) discourse theory can be understood as a set of concepts about story and storytelling. Narratology develops after linguistic analogy, such as syntax model, just like the relation between subject, predicate, and direct object.

Algirdas Julius Greimas (1917 - 1992) was a linguist and semiotic expert from Lithuania and was known for doing research on Lithuanian mythology. Greimas was a professor at École des Hautes Études en Sciences Sociales (EHESS) in Paris, France. Since 1965, he has led a research on linguistics-semiotics in Paris, that then became the base for the development of Paris school of semiotics. Greimas was known as the pioneer of semiotic square in significance theory and the founder of actantial narrative scheme (Onodera, 2010).

Narrative analysis, according to Greimas, covered two structure levels, which are (1) Physical Structure, which is how the story is told (the narrative, especially the story synopsis to focus on the story sequences), and (2) Mental Structure, which is the immanent level which includes (a) narrative level of the narrative syntactic analysis (actantial scheme and functional scheme), and (b) discourse level, which is the study of semantic power's three axis (Taum, 2011).

Greimas' theory about actan was meant to be the base of a universal narrative analysis (Teeuw, 1988, p. 293). Greimas did not only stop in one type of a single actan function, but also to the formulation of a universal narrative grammar by applying semantic analysis on the sentence structure. Greimas proposed three pairs of binary opposition models that include six actans or roles, which is the subject versus object, sender versus receiver, and helper versus opponent. Among these three pairs of binary opposition, the opposition pair of subject-object is the most important one. Usually, subject is the character as a human, while the object is the various desires that have to be achieved such as freedom, justice, wealth, and many more. A struggle is usually wanted by the power (sender), but if it succeeds, then the character (receiver) takes it as a gift. Power could have concrete qualities such as a king and other kinds of rulers. Power also can have the nature of being abstract, like the society, fate, and time. The three binary opposition pairs take role as the basic pattern that would always be repeated in every story that shapes narrative grammar. If it is arranged in a

scheme of actan role pattern, the three actan function opposition pair that consist of six actan would be shown in a flow chart as follows (Look at Figure 1)

Actan is the smallest narrative unit, in the form of syntax that has a certain function. Actan is not identical with actor. Actan could be in the form of abstract roles played by a person or a number of people, while actor is a concrete manifestation of an actan. Like what is seen in the six actantial patterns above, actan could be in the form of a character, could also be something abstract like love, freedom, and murder. One character could have several actan functions. On the other hand, several characters could share one actan. Each actan in a scheme could have a double function. Sender can function as a subject or as a receiver. A character could have different actan functions. If there is no actan filled by a function or a character, then the use Ø refers to as a zero function in actan.

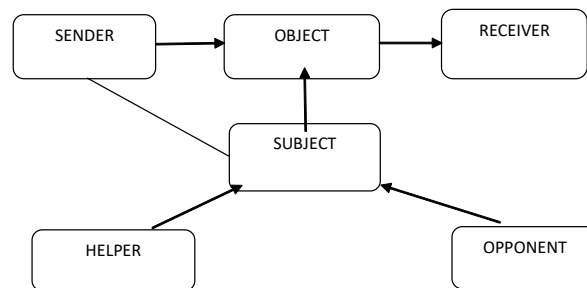


Figure 1: Greimas' Actantial Pattern

A study in the discourse level is doing semantic narrative analysis and explains in detail the opposition hierarchy inside the text based on the subject's searching movement towards the object. The thing to consider is which basic value transformation that is put to risk in the story. Finally, the last step is to formulate a semantic meaning that can be seen from the story by focusing the consideration on the three semantic axis: desire pursued, communication, and power axis.

Theory Application

Kana in Dayak Ethnic Group Macrocosmos

Kana is one kind of oral folklores of Dayak society. *Kana* is categorized in the group of folk poetic story and is always performed with chanting. *Kana* can also be categorized in the folk lyric category, which is defined as a lyrical chanting that tells narrative folksongs. *Kana* shares many features with prose. The difference between *kana* and prose is just that *kana* uses a poetic language.

Different places use different names to refer to *kana* within the Dayak ethnic group. The society of Dayak U'ud Danum refers to it as *kelimo*. Daya Suait refers to it as *bambay*. Dayak Kubin calls it *engkana*, and many more. In the oral tradition of Dayak Desa tribe, *kana* is a narrative poetry, a long verse spoken by certain people who have the skill to do it. *Kana* is performed in the same manner as performing a song, with recitative and repetitive melody, with Dayak Desa's unique way of twisting melody in chanting.

There are three kinds of *kana* in the tradition of Dayak Desa society; *kana*, *kana padi*, and *kana tangi*. The most popular *kana* is *kana*. *Kana* tells the story of the characters in nirvana. *Kana padi* functions to pray the spirit of paddy plant and express gratitude for the harvest. Meanwhile *kana tangi* is the kind of *kana* in the form of poetry with accolades to fellow human. *Kana tangi* is not in the form of prose. The contents and characters in this folk poetic story are different according to the place. *Kana* in Dayak Ketungau society tells the story of the genesis of human being. Meanwhile *kana* in the tradition of Dayak Desa society, especially in the Dedai District, Kelam Permai District, and Kayan Hilir District, *kana* tells the story of heavenly characters and *kana* to pray for the spirit of the rice plant. In Dayak Desa tradition of the society in Sepauk District, *kana* tells the origin of paddy plant, from clearing of the land to the process of cooking rice.

According to Dayak Desa society, once upon a time human beings lived together with the gods and the godly beings in nirvana. *Juata* -the name with which the society of Dayak Desa refer to as God -and other living beings, live in the same macrocosm universe. The cosmic dimension was divided into three; human and other living beings on earth, the nirvana society, and *Juata* 'God'. The human beings were divided even further into ethnic groups and sub-ethnic groups. The human beings lived on earth, the nirvana beings went back to nirvana, and *Juata* went to live in heaven.

Dayak Desa society believes that these *kana* characters once lived in the past. The characters in *kana* are similar to humans, but have different ability and power. It can be said that *kana* characters are divine beings. According to Dayak Desa society, the life in the past is immaculate. Just like what is stated above, everyone in the society can live side by side without any problems. There are no rule violations such as adultery, quarrel, selfishness, violation of others' rights, etc.

When human beings violated the rules and the norms of the society, the nirvana beings were separated from human beings and they could not live side by side like before. Because of human nature that is full of negativity such as jealousy, envy, rights violation, and many more, human beings could not live with the nirvana beings anymore. According to Dayak Desa, this is why human could not live with nirvana beings anymore. In the perspective of Dayak Desa people, the characters in *kana* are sacred beings.

Until today, *kana* is still alive and enjoyed by the society. Those who enjoy *kana* are usually old people. Usually the society sing *kana* in *gawai* - a thanksgiving ritual that is held to express gratitude for an abundant harvest or a new house, or to entertain while doing hard work of farming or weaving. *Kana* has a lot of version. *Kana* exists with various stories. A *kana* teller can have many different stories. Because *kana* has many different stories, there are so many versions of *kana*. It is predicted that the *kana* told by Dayak Desa alone could comprise to three hundred titles.

Every *kana* title opens the possibility for every character to develop into different stories with different titles. For example, Bedai, the main character in *Bedai Mantuah Asam*, married Kumang who is not his real *jodoh*, in Indonesian concept is two people who are meant to be together in a marriage. *Jodoh* is not necessarily a pair of soulmate, but often a pair of people who do not really love each other but end up marrying due to various circumstances (often, familial,

social or, in this case, divine interventions). In a *kana* entitled *Kumang Mali Belaki*, it is told that Bedai and Lanai propose for Kumang's hand, but both are rejected because Kumang could not marry.

Kana Inai Abang Nguak has a generic structure that is followed tightly and systematically. One of the most important features in this *kana* story telling is the significantly dominant use of epithets. Epithet is a style of metaphor that is formed based on comparison or analogy (Keraf, 2000, p.136). Epithets highlight distinct qualities or features from someone or something. As an illustration, take a look at Table 1 which is the summary of character epithet in *kana Inai Abang Nguak*.

Table 1: Summary of Character Epithets in *Kana Inai Abang Nguak*

No	Names of the Characters	Number of Epithets	Notes
1.	Keliang	70	Commander from Batu Nantai
2.	Dabuang	27	Keliang's sister who, along with her parents, is abducted by nirvana beings. Later she becomes Lanai's wife
3.	Bedai	66	One of the three characters who were trusted by the ancestors
4.	Laja	57	The commander in the aggression to nirvana
5.	Inai Abang	23	Vocalisator and story catalyst, a tribal council chief
6.	Jengkuan	32	Commander from Balau
7.	Kumang	24	Jengkuan's sister, Keliang's wife. Kumang gives a magical ring and porcupine quill to Keliang. Her parents are also abducted to nirvana
8.	Lanai	85	Commander from Bulai, one of the three characters trusted by the ancestors
9.	Anak	21	Additional character
10.	Manuak Bebari	31	An important character who helps in the battle field
Number of Epithets		436	

(Source, Astuti, et al, 2017)

There are 436 epithets shown in Table 1. In the research report (Astuti, et al, 2017), there are 25 characters who have their own epithets so that the total number of character epithets is much as 494. On the other hand, place setting epithets count to 227 epithets. The use of epithets, besides functioning to explain the characters' qualities, nature, and gestures, also functions as the expression of praise and appreciation to the characters and places elaborated by the story teller. It can be said that epithet is one of the most distinct features in the use of ritual language in *kana*.

The Synopsis Of Kana “Inai Abang Nguak”

The text studied as the object of the study is the oral text spoken by Mr. Began (62 years old) from Dayak Desa tribe. This text is significantly long, consisting of 1077 verses (songs) that were typed in a single space format is 137 pages. Both the transcript and the translation is in Bahasa Indonesia. When approached using narratology point of view, *Kana “Inai Abang Nguak”* has seven sequences of stories that could be considered as scenes. The seven scenes are elaborated as follows.

Scene 1: The News that Keliang’s Parents being Attacked by Nirvana

1. Inai Abang wants to spread the news that Keliang’s parents have been attacked by people from the nirvana. Keliang’s parents are abducted by the nirvana people to be sacrificed in a festive ritual (*gawai*) in the nirvana.
2. To spread the news, Inai Abang makes her child cry so that she can walk around the village to comfort her child. To comfort her crying child, she sings *bejaniah* (delivering poetry by chanting).
3. The song tells a long story. It starts from the story of Lanai’s house, to the story that Inai Abang and Lanai are once about to marry but their communion faces obstacles: approaching the time of their marriage, there is an old person of the village who has passed away. When it is the time to *nemui* (visiting the bride’s or the groom’s house that would not be their future home), they are obstructed by a serpent. According to the tradition, those events are the signs that the marriage is forbidden.
4. Inai Abang then marries Apai Abang that is not from Dayak ethnic group. Hearing the news, Lanai is extremely upset. Lanai challenges Apai Abang in a duel of magical ability. Apai Abang wins the duel, due to the fact that Lanai is indeed not Inai Abang’s *jodoh*. In the same recital, Inai Abang also tells the story of all the places she has lived in before settling down in Batu Nantai.
5. She walks for a whole day long. Inai Abang walks carrying her child along the village from upstream to downstream.
6. Inai Abang tells a story that there are three people who are trusted by the ancestors to convey their holy messages. Those people are Inai Abang, Lanai, and Bedai. The three of them are trusted to guard the *jodoh* of *kana* characters. Because they were born in the same day, they met the requirements to become the holy messenger. Lanai’s *jodoh* is Dabuang (Keliang’s sister), Bedai’s *jodoh* is Kumang Tengai, Keliang’s *jodoh* is Kumang. Inai Abang’s *jodoh* is Apai Abang. If a person marries with a person who is not their *jodoh*, they will not be able to produce children, or there would be a big fight that leads to divorce.

7. Inai Abang has walked for a long time. All of the stories have been told to comfort her child. She has met all of the important people of the village. However her child does not stop crying because Inai Abang would make the child cry again if the child stops crying.

Scene 2: The Magic of Rainbow Scarf in *Gawai*

1. Batu Nantai Village is about to do *gawai* (sacrifice and thanksgiving ritual after the harvest). Guests invited from other villages have come, so that the village is flooded with guests of all ages and of all places.
2. Inai Abang's child is still crying. Thus, Inai Abang wants to try her magical power. First, she asks Tenai, Manuak Bebari to open its hands, so that Inai Abang can put her Rainbow Scarf there. But Manuak Bebari's hand cannot lift even just the tip of the scarf. Then Bedai tells them to just fold the scarf. But before touching it, Tunan's hand has been burned. The scarf is smoldering like embers. No one can lift that scarf, not even the tip of the scarf. Then they lift it together, Lanai on the right side and Jengkuan on the left side.
3. Inai Abang's child cannot stop crying, which makes Lanai angry. They take the child to bath and to be secretly murdered. They plan is to take the child to the river and drown the child. The child who has just learned to speak begs to be kept alive. "You do not know what my mother's real intention is. If you are truly brave men, please go to Nirvana. Fecth Dabuang. Their houses were raided by the Nirvana people, then Keliang and Dabuang's parents were abducted to be killed in Nirvana. Keliang was saved by my mother, and she kept Keliang safe in a crock which is tied close to a thread. Keliang's clothes were ripped because of Nirvana people's bullet."
4. Then they go back home with Inai Abang's child to meet Inai Abang. They ask why she keeps this secret.

Scene 3: Laja Army is Getting Ready to Attack Nirvana

1. Then they cut the thread and open the crock where Inai Abang hides Keliang. They fall pity to see Keliang. Keliang's face is black, coal-stained, and the clothes are ripped apart because of bullet and sharp weapon.
2. Then they agree to go to Nirvana to save Dabuang and the parents. They make Laja, a *Tuak* 'warlord', to prepare for the war. They tell every person the village to stop their activity and ask for paddy rice and sticky rice for Laja's offering. Every child and woman is asked to go into the house and stop from their daily activity, because Laja is about to call all the ghosts, spirits, and ancestors to help them in the war with Nirvana. Every one is invited and they eat to their satisfaction.

3. The people in the place only sense the presence of the ghosts, but they cannot see them, and it makes them scared. All of the ghosts are ready to help Laja to go to the war. They go to Khayangan. They walk faster than a lightning bolt. They come to a fig tree where they use the hanging roots as their rides to Nirvana. They are not lost because they are helped by the ghosts. The roots climbing to nirvana is guarded by a cobra. The roots can shrink and expand. It can shrink to the size as thin as a thread, and it can expand to the size of a hill. They do not rush in their way to Nirvana. They build a hut as a shelter overnight within the roots.

Scene 4: Laja's Army is Assisted by the Mighty Keliang

1. Keliang who stays in Batu Nantai is given a magical power by Kumang. Kumang is a very beautiful woman. Because of her magical power, Kumang can create things. Kumang cleans Keliang using the Rainbow Scarf that changes Keliang into a very dashing and handsome man. Then, Kumang and Keliang are wed. They exchange rings. Kumang gives him a magical ring that can make Keliang bulletproof and cannot be beaten by any other weapon. Kumang also gives Keliang a porcupine quill that can be any kind of weapon used for war.
2. With a swish of the Rainbow Scarf, Kumang makes the sword case a flying vehicle on which Keliang rides to catch up with Laja's army on the leafy fig tree. Keliang's arrival sounds like a thunderstorm. The army thought it is the coming of the enemy and it scares them. All of them take good grips on their weapon, ready for war. Then, Keliang sits among them.
3. After Keliang becomes a part of them, they go up to the Nirvana climbing the roots, and being guarded by the king of the bird. Keliang opens the Nirvana gate lock using the porcupine quill given by Kumang. To open the gate to Nirvana, Keliang stands on Lanai's shoulder, his left side is supported by Bedai, his right side by Jengkuan, and his back by Tenai. The gate to Nirvana is very big and heavy, and is guarded by the Nirvana society using weapons. The gate opens, and all of them come inside Nirvana. After all of them are inside, Keliang fixes the door lock, and even makes it firmer than before.

Scene 5: *Gawai* in Nirvana

1. Kumang Tanan Remayan is the most beautiful and powerful young woman in Nirvana. That day, she gets a bad feeling. She hears voices but she does not see any one. She only sees a group of *semadak* 'forest giant ants' walking in her front yard. Forest chickens and birds play together. This is a sign that something bad is going to happen. Then, Nirvana people check the gate of the Nirvana. They find the gate locked, even tighter than usual. They do not have the slightest feeling that the gate has been opened.

2. People from Nirvana do not see any signs that there are intruders in their land. This is because the Laja Army hide so that the Nirvana people cannot see them. Keliang makes each of their footsteps look like deer traces and each small hole on the ground made by their spares look like a termite nest. The Nirvana people go back to their homes. They conclude that the bad inkling that they feel is because the ghosts are hungry. They immediately make *gawai* a ‘feast’ as an offering to the ghosts. When the night falls, the men are drunk of palm wine. They dance and have fun. When they are tired, they sleep on the terrace.

Scene 6: Keliang Set His Parents Free

1. When everyone is asleep, Keliang go upstairs to the house of Nirvana people. He opens every door, and meets Kumang Tanan Remayan’s father and Lanai Serak Tengkelai. Lanai Serak Tengkelai’s father is always awake because if his one eye is shut, his other eye takes turn to open. Lanai Serak Tengkelai’s father tells Keliang, “Well then let’s go to war tomorrow. Actually tomorrow we are planning to kill your parents and Jengkuan’s parents as offerings.” Keliang says to Lanai Serak Tengkelai’s father that his head would look nice if it is hung on his back like someone who is *ngabang* (going from other village’s party).
2. After that Keliang goes to see Kumang’s father, who is his father in law. Keliang opens every door, and ends up in Kumang Tanan Remayan’s room. Kumang Tanan Remayan screams, “Who dares to intrude to our house, the people of the Nirvana?” After she opens her eyes, she sees the handsome Keliang. Keliang flirts with Kumang Tanan Remayan, and finally Kumang Tanan Remayan tells Keliang where Kumang and Jengkuan’s parents are kept as hostages. Kumang Tanan Remayan says “All of us would die.” Keliang says “No, I won’t let anyone kill you. Keliang will guard you.”
3. Then Keliang goes to look for Kumang’s parents. He found them leashed in a string of an iron chain. He takes Kumang’s parents out and he does a *sengkelan* ritual, a procession to shoo away bad fortunes using chicken blood. He wants to cancel the Nirvana’s people plan to kill them as offerings. Jengkuan cries to see her parents being taken away by Keliang.

Scene 7: Nirvana is Burnt

1. The next day, Laja’s army attack the Nirvana. Lanai attacks in the middle, Bedai comes from upstream and Jengkuan comes from downstream. The other soldiers are not allowed to attack because they want to prove that the magical power from the three of them is enough to win the war.
2. Before they start to attack, Lanai takes his time to look for Dabuang and Dabuang and Keliang’s parents. After he finds them, Lanai takes them out.

He tucks Dabuang in his pocket, while he put the parents in his hands, and the food for the Nirvana's people on the other. All of the food makes the soldiers eat to their satisfaction.

3. Then Lanai starts to attack the Nirvana people. All of them are scared, women and children run amok in their surprise. The men take their weapon to defense, but they lose. Nirvana people's houses are burnt with fire.

The Study of Mental Structure

According to Greimas' theory, the study of deep structure comprises the actantial scheme (in syntactic level) analysis, functional structure analysis, and semantic axis analysis.

Actantial Scheme

According to the study of narrative sequence units as stated above, it can be concluded that the actantial scheme of Kana "Inai Abang Nguak" is as follows (See Figure 2).

From the actan scheme, the function or the position of each actan is as follows (compare Zaimar, 1992, p.19; Suwondo, 2003, pp.52-54; Taum, 2011). The Sender is the important message from the ancestors that is trusted in the hands of the three characters, so that they can be the guardians of Kana, the culture ruler, and jodoh of Dayak society. The three messengers are: Inai Abang, Dabaung, and Keliang. The ancestors' message becomes the sender or the catalyst of the story. The sender gives desire to the subject, which is Inai Abang, to do anything to achieve or reach the object.

The Object sought in this narration is to free Keliang, Jangkuang, and Dabuang's parents. The objects are attacked, abducted, and killed by the people of Nirvana. Inai Abang has to save these people's lives because they are the closest kin of the Dayak tribal council chief. This rescue mission is in accordance to the ancestors' wants as the sender.

The Subject in this story is Inai Abang, the hero actan that is sent to look for and rescue the Object. She completes the mission using many ways, including "torturing" her children so that the child keeps crying. Inai Abang tries to make all of the villagers in Batu Nantai also work together to rescue the object.

There are so many helpers as an actan (something or someone) which or who helps or ease subject or hero's effort in achieving the object. Inai Abang's effort is supported by all of Batu Nantai people. The helpers are: Inai Abang's child, Rainbow Scarf, Laja the Tuak Ghost Warlord, the ancestor spirits, Kumang, the magic ring, porcupine quill, sword case, a cobra, and bird king.

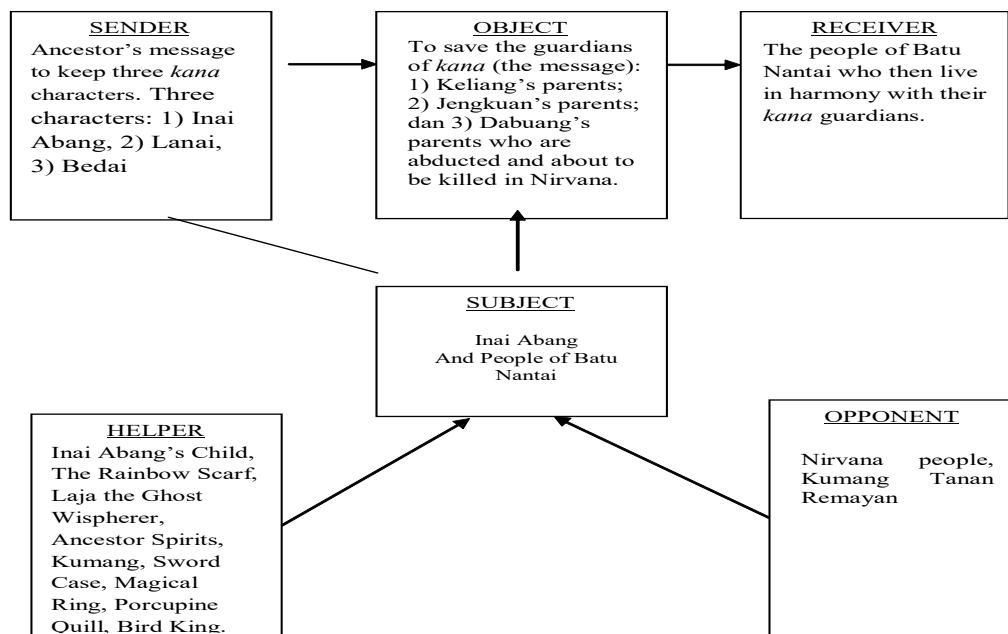


Figure 2: Actantial Scheme of *Kana "Inai Abang Nguak"*

An opponent is an actan who or which prevents the subject or the hero's effort in achieving the object. The opponents in this story are the people in Nirvana, especially a female character named Kumang Tanan Remayan.

Receiver is an actan who or which receives object worked on or looked for by the subject. In this story, The people of Batu Nantai who regain their peaceful life, along with their tribal council chiefs, the guardians of kana after the leaders are freed from their hostage situation in Nirvana.

Functional Scheme

Besides showing the actantial structure, Greimas also proposes a solid model of narration as a plot. That model manifests in many actions referred to as functions, hence the name functional structure. Functional model also functions to elaborate the subjects' role in doing the task from the sender in the actan function. Functional model is built from many events that are shown in nouns such as departure, marriage, death, murder, etc.

The functional model is divided into three parts, which are early stage (1), transformation (2), and final stage (3) (see Zaimar: 1991; Suwondo, 2003, pp.54-55). Functional model in the story of Kana Inai Abang Nguak is described in the following chart (see Table 2).

The early stage of the story pictures that situation of Batu Nantai Village that is harmonious and peaceful with its order and tribe council chiefs before an event disturbs the harmony. In the early obstacle state, the Nirvana invades the earth, abducted some important people, including Keliang, Dabuang, and Jengkuan's parents. Finding this situation, Inai Abang makes many efforts to search and rescue the hostages of Nirvana. In the effort to rescue the object, there are several obstacles. Inai Abang starts to test her power with the Rainbow Scarf. Inai Abang's child also helps by revealing the mother's real intention; which is to gain power in freeing the hostages of Nirvana.

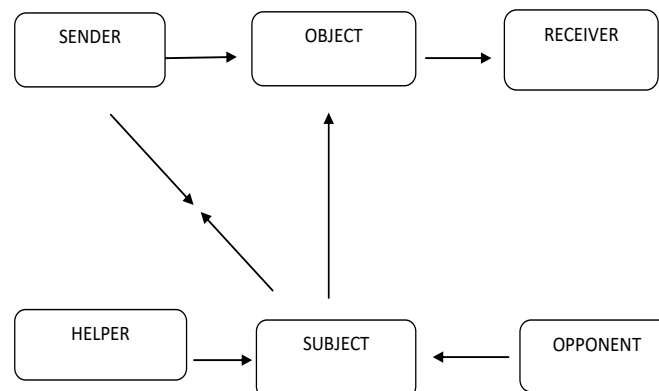
Table 2: Functional Structure of *Kana “Inai Abang Nguak”*

I	II			III
Early Stage	Transformation			Final Stage
	Skill Testing Stage	Main Stage	The Winning Stage	
Batu Nantai Village lives in harmony because of the tribal council chiefs.	Abduction of the tribal council chiefs' parents	All powers unify to attack Nirvana	Inai Abang and the villagers of Desa Batunantai's success in freeing the hostages	Batu Nantai Village lives in harmony because of the tribal council chiefs.

The supporting powers to attack Nirvana is gathered: one of which is led by Laja, helped by Keliang, completed with magical objects like the Rainbow Scarf, Porcupine Quill, a cobra, the Bird King, and the sword case. These powers show the subject's effort in achieving object. In this stage, also occurs the opponent, the Nirvana society, especially Kumang Tanan Remayan. The main stage of obstacle consists of the description of the subject's effort in achieving object. In this main stage, the intruders from the Earth succeeds in freeing the hostages and burning the Nirvana, and doing the journey back to the Earth. The final situation in this narration is the renascence of balance, the situation in Batu Nantai Village has came back to its earlier stage. All of the conflicts have ended. This is how the story ends, when the subject achieves the object.

Semantic Axis: How the Earth Conquer the Heaven

How can the earth conquer the heaven? Doesn't the heaven occupy supremacy over the earth? How can this be explained? According to Greimas, narratology analysis has to cover the discourse level, which is the study to reveal three semantic axis. With that semantic axis, we can understand better the society's world view (Barthes, 1966). This narratology study does not end only in the narration technology, but also more than that, it has to be able to reveal thoughts, feelings, and the unconscious of the speaker community (Flurerink, 2009). In the context of this elaboration, communication axis chart is used as what Greimas described in the following scheme (see Figure 3)

**Figure 3: Actantial Scheme of *Kana “Inai Abang Nguak”***

Desire Pursued Axis

Greimas semantic axis focuses on desire pursued which reveals interaction of sender actant in inspiring subject to search for the object (Onodera, 2010). Actants that has roles in the desire pursued axis represents the world view of Dayak society. According to Kaharingan religion, original religion of Dayak, cosmos is shaped in two layers on the world, which is: 1) The layer of the world that is occupied by human beings, the descendants of King Bunu, and 2) The nirvana layer that is occupied by human beings who are the descendants of King Sangen and King Sangiang. King Bunu, King Sangen, and King Sangian are siblings, sons of Manyamei Tunggul Garing Janjahunan Laut and Kameloh Putak Bulau Janjulen Karangan Limut Batu Kamasan Tambun, that Hindu Kaharingan adherents believe as the first human beings created by Ranying Hatala Langit. The way of living in the two cosmic layers is different. The descendants of King Bunu are not eternal and they will die after having produced the ninth descendants. Their daily meal is rice and its side dishes. The descendants of King Sangen can live forever and like Ranying Hatala Langit they can be full only by mengenang (Usop, 2016).

In Kana Inai Abang Nguak, the ancestor of human beings bequeath order and harmony in the tribe customs. In the customs the ancestors present and make sure that their descendant's order is kept and done. That is the earth law. Although in that text the heaven law is not mentioned, the elaboration above helps to explain that the heaven has its own law and life order. Interaction between the heaven and the earth, as is viewed by Dayak society, is something regular. In their culture, even it is stated that the ancestors of the earthlings and the heaven beings are siblings from the same mother and father. Thus, the relation, conflict, and peace between the two siblings are something common, although the heaven beings are eternal and earthlings are mortal.

Power Axis

There are two purposes why the subject is fighting to achieve the object; fulfilling the responsibility and order of the ancestor as a tribal council chief who is responsible for enforcing the custom. The responsibility is not subject to bargaining because they work to make sure of the continuation of the life of its descendants on earth. Thus, any interference to the custom and the tribal council chief is a serious violation that has to be faced with all of the possessed forces.

In the text of Kana Inai Abang Nguak, the power of the subject is doubled due to the involvement of Laja, a Tuak or warlord who prepares the attack to the heaven. All of the earth occupants are asked for support, paddy rice, and sticky rice. Laja also shouldered all of the ghosts and ancestor spirits to help in the war. The magical power involved in the offense is the rainbow scarf, magical ring, porcupine quill, and sword case. Laja is helped by Kumang, cobra, and bird king. The full force from the earth is not balanced by the heaven force who are oblivious to the attack from intangible creatures.

Communication Axis

Communication between the ancestors (sender) and the descendants (receiver) through the tribal council chiefs (object) is the ideal desire pursued in the text Kana Inai Abang Nguak. That ideal desire is then achieved by freeing the object from the hostage situation in the heaven. In a concept believed by Dayak

people, the earth and the heaven (nirvana) is connected by a giant tree (see Damayanti, 2017: 8). This text refers to it as 'fig tree'. The humans climbed to the heaven through the fig tree roots that are guarded by a cobra. In the view of Dayak society, and the world society in general, a tree is a symbol not only to the origin of the universe and human beings, but also the philosophy of the society to balance the view between the world above (heaven, spiritual world) and the world below (the earth, material world) (Santosa, 2015).

The journey to the heaven runs smoothly. The attack from the earth people to the heaven settlers also happen quickly and secretly, because people who come from earth is in the form of spirit and cannot be seen. Moreover, the heaven people are partying for gawai because they thought the ghosts are asking for a sacrifice ritual. The unified force of the earth (people, animals, spirits, and magical power) attack the heaven and succeed in conquering it. They free all the hostages, burn the heaven settlement, and finally restore the harmony on earth.

Conclusion

Kana Inai Abang Nguak reveals the world view of Dayak Desa people. This *kana* is a form of oral tradition from Dayak Desa people, spoken in the formal ritual language by chanting. It can be said that *kana* represents and projects the deepest desire of the Dayak Desa society. A narratology study using the perspective of A.J Greimas is used to reveal the physical structure and the mental structure of *Kana Inai Abang Nguak*. In the discourse level, this study reveals the reason why the heaven can be conquered by earth. First, the heaven is not an entity that is very different for the earth. Although there is a difference in features between the heaven and the earth, Dayak society believes that the earth and the heaven are created and settled by ancestors who are siblings. Conflict and peace between kins are common things, not an extraordinary thing. Second, the heaven and the earth has their own order and rule that opens the probability for the people to live safely and comfortably. The heaven's act to capture the earth's tribal council chief is a serious violation that needs to be avenged by the earth. That is a strong argument for the humans to assemble an attack to the heaven. Third, to face provocation from the heaven that attacks the core and source of the humanity life, all of the forces are unified (human, animals, spirits, and magic powers) to attack the heaven, and thus successfully restore harmony on earth.

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