

Ethnopoetics of Baraa Nangis Isantuk Paingko Arung in the Dayak Tamambaloh Tribe

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Abstract. Baraa Nangis Isantuk Paingko Arung (BNIPA) is an oral literary tradition of the Tamambaloh Dayak community in the form of folklore performed through recitative and repetitive singing. This oral literature is endangered due to modernization and globalization, declining interest among younger generations, a decreasing number of speakers, and the lack of proper documentation. This study aims to describe the poetic structure, narrative patterns, and local wisdom values contained in BNIPA. The research employs a qualitative method with a phenomenological approach and was conducted in Temau Village, Embaloh Hulu District, Kapuas Hulu Regency, West Kalimantan. The data consist of BNIPA utterances in the form of words and sentences that were transcribed from spoken to written language. Data were collected through observation, interviews, listening, and note-taking. Data analysis was carried out inductively through data identification, organization, analysis, and conclusion. The results show that BNIPA has a poetic structure characterized by regular rhythm, strong emphasis at the end of lines, repetition of syllables and sounds, and word patterns such as parallelism, rhyme, alliteration, and figurative language. BNIPA also has a narrative structure consisting of an opening, content, and closing. The local wisdom values found in BNIPA include wisdom, spirituality, morality, respect for ancestors and nature, and social harmony.

Keywords: ethnopoetics, story structure, local wisdom values, baraa nangis, Dayak Tamambaloh.

1 Introduction

Oral literature is a cultural heritage that must be preserved and its existence must be recognized. In Indonesia, every community group (tribe) has oral literature that is rich in cultural values. From Sabang to Merauke, each region has its own characteristics in terms of culture [1]. Oral literature in Indonesia is passed down from generation to generation to become motivation in various aspects of life. Oral literature was born from community groups (tribes) that did not yet know writing so that oral literature is also called folk literature. Folk literature is part of folk culture that covers all aspects of a community's life [2]. Folklore is an icon of a region's culture that must be preserved by documenting and publishing. Folklore is an oral story that includes legends, music, oral history, rhymes, jokes, fairy tales, habits that are traditions in a culture, subculture, or group [3]. Folklore or folk literature is also called oral folklore. Oral folklore is purely oral folklore [4]. Oral folklore consists of traditional expressions (proverbs, proverbs, mottos), regional songs (dialects, nicknames, satire, secret language, youth language, and so

on), riddles (various forms of questions and answers generally to sharpen the mind), and folk tales (myths, legends, wise men) [5]. The function of folklore is not only as entertainment but also as a role model, especially folk tales that contain moral education messages [6]. Baraa Nangis Isantuk Paingko Arung (BNIPA) is oral literature or folk literature or oral folklore from the Dayak Tamambaloh tribe culture which is still passed down from generation to generation and delivered orally.

The Dayak Tamambalok tribe is a community group that lives in Temau Village, Embaloh Hulu District, Kapuas Hulu Regency, West Kalimantan. BNIPA is a folk tale or folk literature of the Dayak Tamambaloh tribe in the form of folk songs. There are 4 unique and distinctive features of BNIPA, namely (1) the speaker does not shed tears when telling BNIPA but sings in a recitative tone; (2) recitative tones produce distinctive rhythms, beats and word patterns; (3) BNIPA consists of three formulas (opening, body, and closing); and (4) BNIPA is not spoken during times of mourning. The presence of BNIPA in the Dayak Tamambaloh tribe is threatened with extinction. The extinction is due to the influence of modernization and globalization, the emergence of modern stories, the number of BNIPA speakers is decreasing, the younger generation is not interested in BNIPA, BNIPA narration is rarely done and BNIPA has never been documented in writing. The emergence of modern stories has made the existence of folklore increasingly marginalized. Dundes' opinion conveys the mistaken assumption that folklore from the dark past has had an impact on giving birth to new folklore so that old folklore is increasingly forgotten and disappears [7]. Society forgets the folklore that is the root of modern stories. Society tends to like modern stories in terms of characters, characterization, plot, and setting because they consider the story very appropriate to their lives. The presence of folklore in the midst of society can be an example to teach the values of local wisdom taught by previous generations. Through folklore, people can learn experiences, learn knowledge and form their identity [8]. The values of local wisdom in folklore become traditions that are passed down from one generation to the next which shape the behavior of society. Local wisdom is an oral tradition that has cultural value and is used to regulate people's lives so that they are in accordance with the norms and regulations that apply in society. The characteristics of local wisdom [9] are (1) containing noble knowledge that teaches humans about ethics and moral values; (2) teaching humans to love nature and not to damage it; (3) originating from older members of society. Values that are relevant to local wisdom include honesty, responsibility, discipline, creativity, and hard work [10].

The values of local wisdom become the basic philosophy of life guidelines in community life. The reasons behind the selection of the topic "Ethnopoetics of Baraa Nangis Isantuk Paingko Arung in the Dayak Tambaloh Tribe" are (1) based on the theoretical gap aspect, BNIPA has never been studied from an ethnopoetic perspective; (2) gaps in previous research on folklore; and (3) BNIPA has local wisdom values that are the basic philosophy of life guidelines for the Dayak Tamambaloh tribe. Baraa Nangis in Indonesian translation is 'baraa' which means big, while 'nangis' means crying or weeping. In translation, 'baraa nangis' means crying with a loud voice and with a rhythm that is sung. BNIPA research has been conducted previously and has been published in national journals and national seminars of HISKI (Indonesian Literature Association). Research by Susanti [11] entitled Baraa Nangis Isantuk Paingko Arung: Text Editing, Translation, Structure and Language Style reveals the actantial structure of the story and the language style of BNIPA according to the perspective of A.J. Greimas. In the study, BNIPA has 10 actants (sender, object, subject, helper, opponent, recipient, initial situation, transformation of the proficiency test stage, transformation of the main stage, transformation of the glory stage, final situation); 6 actantial functions of the story (wanting to be famous, carrying

out orders, wealth runs out, searching and finding, wealth is replaced, living happily); and contains repetition and eponymous language styles. Research by Susanti [12] entitled Morphology of the Dayak Tamambaloh Baraa Nangis Isantuk Paingko Arung Folktale: Vladimir Propp's Narratology Analysis reveals that BNIPA has a scheme (α): $\beta \gamma \eta \theta A a BC \uparrow DEFGHJK \downarrow Pr Rs N (X)$ with 23 actor functions. The content of the BNIPA story begins with the initial situation (α) and ends with the ending of the story (X). Based on Vladimir Propp's narratology, BNIPA has 4 story circles, namely the introduction circle (4 functions), story content (5 functions), donor series (8 functions), and the return of the hero (4 functions). The application of Vladimir Propp's narratology to BNIPA provides a new understanding of the function of story elements so that the transformation of the story becomes clear, understanding the meaning and motives of the story becomes structured or directed. The two references to previous research results above reveal that ethnopoetic studies on BNIPA oral literature have never been studied scientifically. Regarding the relationship between poetics and linguistics, Jakobson [13] asked the question "what makes a verbal message a work of art?". Poetics aims to find the main characteristics or structure of the art of language (verbal art), the art of language is one type of human language while linguistics studies language, so it can be concluded that poetics (the art of language) is an integral part of linguistics. Jakobson in Language in Literature [14] edited by Pamorska and Rudy revealed that Jakobson was very focused on studying the art of language to build a theory of poetics. Poetics is part of the poetic function of language that focuses on the form and aesthetic structure of language such as rhythm, beat, and sound play in language. Crystal [15] said that poetics means using linguistic methods to examine literary works. Jakobson [13], the poetic function projects the principle of equivalence from the axis of selection into the axis of combination. Poetics is creative freedom for language speakers as creators, this freedom gives rise to language repetition. At the phonological level, poetics gives rise to alliteration and rhyme, while at the syntactic level structural parallelism appears, and at the semantic level meaning parallelism appears. Sanka [16] in his research entitled "Tales in the Paasaali Dirge: Structure and Moral Lessons from the Past" revealed that folk tales in the Paasaali language in the Upper West region of Ghana have a structure and contain moral values. With an ethnopoetic approach, the identification of folk tales in the Paasaali language consists of various types of lament song structures, has aesthetics and benefits. Babcock [17] in "Rhetorical Argument, Folk Linguistics, and Content-Oriented Discourse Analysis: A Follow-Up Study" revealed that individuals as language owners are able to articulate perceptions and attitudes towards African-American English (AAE) in everyday conversation. Blommaret [18] in "Theoretical dimensions of chronotopes in sociolinguistic contexts, focusing on their synchronization and interpretative formats in social action" said that the theoretical dimensions of chronotopes in sociolinguistic contexts focus on their synchronization and interpretative formats in social action. Suprpto [19] in "East Java Ludruk Aesthetics: Ethnopoetic Studies" concluded that ludruk has similarities and differences in the elements of the script as a story builder, ludruk has language aesthetics, and has local wisdom values. Based on several studies above, ethnopoetic studies in oral literature are very lacking. Although oral literature is known as a cultural heritage that reflects the moral and social reality of the community that owns it, the presence and values of local wisdom contained in oral literature have not been widely studied. An interesting thing that can be conveyed is that the Datak tribe in West Kalimantan has many oral traditions, one of which is BNIPA. BNIPA is an oral folk story that is told by singing. The BNIPA narrative process takes a long time because BNIPA has a very long story. This takes weeks or even more. In the tradition of the Dayak Tamambaloh tribe, obtaining BNIPA is not easy. Someone who wants to become a BNIPA speaker must master the storyline and rhythm in singing the story. In each line or row that is sung, it must have the same ending sound. The

tone in BNIPA tends to be recitative (repetitive). When starting and ending a song, BNIPA speakers do a long duration for one flow of speech. One sound is extended with a distinctive cengkokan. Lord [20] stated that in the creation of oral literature there is a formula and formulaic expression, a ready-to-use theme and inheritance. In BNIPA narration, the formula is used to express the main idea so that the formula will always be used by the speaker in telling the story. The current phenomenon, the emergence of the influence of modernization and globalization has caused a lack of interest in BNIPA among the younger generation. The younger generation is more interested in modern literary works that can be easily accessed. The number of BNIPA speakers is decreasing because the younger generation is less interested, BNIPA is not well documented. In addition, the number of ethno poetic studies on oral literature is still relatively small. Based on the description above, the title of this study is Ethno poetics of Baraa Nangis Isantuk Paingko Arung in the Dayak Tamabalah Tribe. This study is an important point as a novelty in research. There are three formulations of the problem in this study, namely (1) how is the poetic structure of BNIPA in the Dayak Tamabalah tribe?; (2) how is the story structure of BNIPA in the Dayak Tamabalah tribe?; (3) what are the values of local wisdom contained in BNIPA in the Dayak Tamabalah tribe? Based on the formulation of the problem, there are three objectives in this study, namely (1) describing the poetic structure of BNIPA in the Dayak Tamabalah tribe; (2) describing the story structure of BNIPA in the Dayak Tamabalah tribe; and (3) describing the values of local wisdom contained in BNIPA in the Dayak Tamabalah tribe.

2 Research Method

This study uses a qualitative method with a phenomenological approach. The phenomenological qualitative method attempts to describe a condition as it is by systematically presenting symptoms, facts or events, and the objects to be studied are very accurate. Belk [21] stated that the basis of qualitative research includes observation, in-depth interviews, focus groups, projective methods and ethnography. Emzir [22] explained that the qualitative approach is one approach that primarily uses a knowledge paradigm based on a constructivist view and uses research strategies such as narrative, phenomenological, ethnographic, grounded theory studies or case studies. The selection of the phenomenological approach in this study is in accordance with the research problem carried out by starting to collect data, manage data, analyze data, present data objectively about poetic structures, story structures and local wisdom values in BNIPA. Bruce [23] stated that research must begin with an idea, collect theoretical information, design a research plan, identify data, analyze data and findings [24] [25]. This study describes or explains the poetic structure, story structure, and local wisdom values in the BNIPA of the Dayak Tamabalah tribe. The location of this research was conducted in Temau Village, Embaloh Hulu District, Kapuas Hulu Regency, West Kalimantan. The data in this study are BNIPA speeches transcribed from written language into written form. The informants in this study were three, namely BNIPA speakers, the Dayak Tamabalah tribe who live in Temau Village.

The informant requirements are (1) aged 30-60 years or more, (2) coming from the village or research area, (3) being born and raised and married to someone from the research area, (4) having perfect and complete vocal apparatus [26]. The first informant in this study was Mrs. Buring aged 78 years, a resident of Temau Village and living in Temau Village, a speaker of baraa nangis; the second informant was Mrs. Gaung aged 70 years, a resident of Temau Village and living in Temau Village, a speaker of baraa nangis, and Mrs. Beata aged 60 years, a resident of Temau Village and living in Temau Village, a speaker of baraa nangis. Data collection in

qualitative research can be done through interviews, observations, and documentation. After that, the researcher will review all the data, give it meaning, process it into categories or themes that cross data sources [27]. In this study, data sources were selected using the purposive sampling method, prioritizing and relying on in-depth, comprehensive and adequate qualitative information about the poetic structure, story structure and local wisdom values contained in BNIPA in the Dayak Tamambaloh tribe. The primary data source in the study was the BNIPA text, while the secondary data was the ethnopoetic article and local wisdom values in oral literature. Secondary data is data that was previously collected by people outside the investigator even though what was collected was original data. Ethnopoetic research and local wisdom values in previous oral literature that have been published in reputable journals, become secondary data in this study. Data collection techniques are strategic steps in research because the main objective in research is to obtain and collect data. Data analysis techniques in this study are observation, interviews, documentation, listening and taking notes. This technique was chosen because it is in accordance with the formulation of the problem. In describing the poetic structure, story structure and local wisdom values in BNIPA, observation, interview, documentation, listening and taking notes techniques are needed. Observations were conducted to collect primary data in the form of BNIPA speech spoken by informants. The speech was recorded and transcribed from spoken language into written form. Interviews were used to contrast the results of the data found during the observation, through questions. In-depth interviews were conducted directly by researchers so as to obtain accurate data and information. Documentation in this study was used to support research data. Documentation such as writing, photos or other objects that are secondary data are part of the documentation. The listening technique was used to obtain research data in the form of poetic structures, story structures, and local wisdom values in BNIPA. Listening to the use of the Dayak Tamambaloh language carefully will support research data. The note-taking technique is a continuation of the listening technique. In this study, the note-taking technique was carried out simultaneously with the listening that was carried out. Researchers used an instrument in the form of a data card. The data card was used to record data in the form of poetic structures, story structures and local wisdom values found in BNIPA speech. The validation of the data in this study is triangulation. Trial is carried out to test the credibility of the data, by comparing or finding out the degree of trust of information that has been obtained. Trial was carried out by comparing the results of the study with the information found by the researcher through observation and interviews. The data analysis techniques used are (1) data reduction which selects data in the form of poetic structure of stories, story structures and values of local wisdom in BNIPA, (2) presentation of data about poetic structure of stories, story structures and values of local wisdom in BNIPA, (3) concludes research data, and (4) data verification. To analyze the data can be done through measures such as data reduction, data presentation, drawing conclusions and verification [28]. In detail, the data analysis techniques in this study include: (1) documenting BNIPA's speech, (2) transcribing BNIPA's speech from oral form to written form using toolbox and ellan, (3) identifying the poetic structure of stories, story structures and values of local wisdom in BNIPA, (4) grouping or classifying the poetic structure of stories, story structures and values of local wisdom in BNIPA, (5) describe and analyze the poetic structure of the story, the structure of the story and the values of local wisdom in BNIPA, (6) conclude the results of the analysis of the poetic structure of the story, the structure of the story and the values of local wisdom in BNIPA, (7) compile the results of the analysis of the poetic structure of the story, the structure of the story and the values of local wisdom in BNIPA, and (8) reflect on the entire process that has been carried out.

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3 Result And Discussion

3.1 Summary of the Story of Baraa Nangis Isantuk Paingko Arung

Isantuk Paingko Arung was a noble king (samagat) in the Apalin River. Although he was a king, he did not have the skills compared to his peers. He was not like Raming, the warlord of the Tamambaloh Dayak tribe who was very powerful and brave. Isantuk Paingko Arung was just an ordinary king. In order for Isantuk Paingko Arung to become popular like Raming and be remembered by his descendants, his grandfather asked Isantuk Paingko Arung to marry Roronga Sonaru. The request was conveyed through Isantuk Paingko Arung's dream. At his grandfather's command, Isantuk Paingko Arung married Roronga Sonaru. Roronga Sonaru was a shaman who had just been widowed because her husband had died. Isantuk Paingko Arung finally married Rorongan Sonaru. In the customs of the Tamambaloh Dayak tribe, a husband/wife who is a widower or widower will be freed from the taboo period if they have paid or fulfilled the agreed customary rules. If this rule is violated, the marriage of Isantuk Paingko Arung and Roronga Sonaru will not survive. Roronga Sonaru's widowed condition caused Isantuk Paingko Arung's family to lose their property. Isantuk Paingko Arung sold all of his parents' property to pay the Roronga Sonaru customs to the local customary leaders. Isantuk Paingko Arung became poor. Seeing this incident, his grandfather asked for a baro (a tiger ghost) as his messenger to look for treasure on the island of Java. The baro who accompanied Isantuk Paingko Arung's journey were two pairs, namely Landook and Ali-Ali Bua Basi, Aniyana and Tingang. These baro have their own respective powers. They were assigned by their grandfather to accompany Isantuk Paingko Arung to go to Java, to the place of Kodali Raja Melayu, a very rich king who ruled on the island of Java. Before traveling, a traditional elder on the Apalin river named Burung Pikin Apalin summoned the spirits of their ancestors to accompany them on their journey. Apart from that, the Pikin Apalin bird had to kill a pig. If the pig's liver is clean then the

Isantuk Paingko Arung can travel, however if the pig's liver is damaged and rotten then they must postpone their journey to Java, the land of Kodali Raja Melayu. After the pig is killed, the pig's heart is clean and good. After determining the day of departure, Landook and Ali-Ali Bua Basi decided to invite Tingang, Aniyana, Isantuk Paingko Arung and several of his subordinates, Burung Kiung Balunus, to go to Java to meet Kodali Raja Melayu. They came to work at the palace of Kodali Raja Melayu. The results of this work will be replaced with property belonging to Kodali Raja Melayu.

The long journey began when the baro and his wife, Isantuk Paingko Arung, and their crew departed from the Apalin River. Some of the baros walked and flew with the speed of the wind while Isantuk Paingko Arung, Burung Kiung Balunus and other crew departed using a boat. Arriving in Selimbau, Isantuk Paingko Arung met Lotai Raja Cina. He learned to count and trade from Lotai Raja Cina until he was proficient in counting and trading. Having lived in Selimbau for a long time, they decided to meet Raja Sipang Batang Sintang in Sintang. They came to borrow a sailing ship that would be used to sail to Java to meet Kodali Raja Melayu. However, obstacles emerged one by one. In Sintang, Raja Sipang Batang Sintang did not immediately give his ship to Isantuk Paingko Arung. He asked Isantuk Paingko Arung to work and help him for months. While working, Isantuk Paingko Arung learned to drive the sailing ship owned by Raja Sipang Batang Sintang. He learned to drive a ship by trading from one place to another until he was proficient in driving a ship. The tenacity and persistence of Isantuk Paingko Arung made the King of Sipang Batang Sintang increasingly trust him and want to lend him his sailing ship. During the journey, Landook and Ali-Ali Bua Basi, Tingang and Aniyana along with several other baro accompanied Isantuk Paingko Arung to the island of Java, the residence of Kodali Raja Melayu. Thanks to the supernatural powers of the baro who accompanied Isantuk Paingko Arung, Isantuk Paingko Arung arrived in Java. Before arriving in Java, Isantuk Paingko Arung and his entourage passed through the villages of King Timbul Laut and Queen Dadari. It is said that no one who passed through these two areas survived because King Timbul Laut and Queen Dadari were famous for their cruelty. However, Baro always became a guide on the journey and always helped Isantuk Paingko Arung when he faced various obstacles, finally they were saved from the threats of King Timbul Laut and Queen Dadari. To travel to Java, Baro blew wind into the sailing ship captained by Isantuk Paingko Arung so that their travel speed was ten times faster than usual. Baro could become anything when needed by Isantuk Paingko Arung. When he arrived in Java, Kodali Raja Melayu did not immediately accept the presence of Isantuk Paingko Arung and his entourage. He tested Isantuk Paingko Arung many times. The presence of Isantuk Paingko Arung and his entourage was greeted with fireballs fired from cannons on the beach. Strangely, the fireballs never reached his sailing ship and became white smoke in the middle of the ocean. The warlords of Kodali Raja Melayu, numbering thousands of people, were ordered to kill Isantuk Paingko Arung, but their evil intentions failed. Isantuk Paingko Arung softened the hearts of the warlords of Kodali Raja Melayu so that they did not kill Isantuk Paingko Arung. Kodali Raja Melayu became even angrier, he began to formulate an evil plan. He invited Isantuk Paingko Arung and his entourage to enter his territory because he would kill Isantuk Paingko Arung secretly. Arriving at the beach, Kodali Raja Melayu asked Isantuk Paingko Arung to climb the core of the tree home but thanks to his supernatural powers of lightening his body and having sharp nails, he was able to climb the tree even the tree did not break and did not leave any nail marks on the tree bark. The next test, Kodali Raja Melayu dried Isantuk Paingko Arung on a piece of old Bakuan bamboo for seven days and seven nights. The scorching heat of the sun burned the piece of Bakuan bamboo where Isantuk Paingko Arung was dried but the baro that resembled

an eagle protected Isantuk Paingko Arung from the scorching heat of the sun so that he survived the Kodali Raja Melayu test. The next test, Kodali Raja Melayu asked Isantuk Paingko Arung to trade to other islands with the aim of making Isantuk Paingko Arung get lost and die in the middle of the ocean. However, the evil intention failed again because there was a baro for directions until Isantuk Paingko Arung returned home to the Kodali Raja Melayu palace with many profits. Thanks to this trade, Kodali Raja Melayu's wealth became more abundant because Isantuk Paingko Arung gave all the proceeds of his trade to Kodali Raja Melayu. The Kiung Balunus bird, a subordinate of Isantuk Paingko Arung who joined the group always invited Isantuk Paingko Arung to return to the Apalin River. After much consideration, Isantuk Paingko Arung's group finally returned to Apalin. Their return was the same as their departure. With one gust of wind from the baro, their sailing ship sailed ten times faster than usual. They passed through the territory of King Timbul Laut and Queen Dadari safely because King Timbul Laut and Queen Dadari already knew that Isantuk Paingko Arung was a person with high supernatural powers and could not be fought. They returned without any obstacles. Isantuk Paingko Arung and his group returned home with many treasures. One of the treasures brought by Isantuk Paingko Arung from the Kodali Raja Melayu gift was a lump of gold that resembled a baby. When he arrived in Sintang, he returned the sailing ship belonging to King Sipang Batang Sintang. Isantuk Paingko Arung gave some of his wealth to Sipang Raja Sintang as a thank you for borrowing the ship belonging to Sipang Raja Sintang. This story has a happy ending. Isantuk Paingko Arung lived again with his wife Roronga Sonaru and two children, Iratungan and Ijangan until the end of his life.

3.2 Poetic Structure of Baraa Nangis Isantuk Paingko Arung

The results of the study, BNIPA has three elements of poetic structure, namely rhythm, rhythm (rhyme), and word patterns.

3.2.1 Rhythm

Rhythm is a part of sound that makes sound able to create an atmosphere in literary works. Sound that is regular, patterned and creates variations in sound in literary works can create an atmosphere. Slow or fast tempo affects rhythm and creates a new atmosphere. Rhythm in BNIPA creates variations in sound and a new atmosphere.

Table 1. Opening section of the text Bara Nangis Isantuk Paingko Arung

Data	Original Manuscript
1	Ooo... rajakin
Opening	daiyak ndi
Section	iyak indi urang tamao urang dai bolong tolang iyak ndi ibeata mawak ak bara nangis Isantuk paingko arung
	Ooo... rajakin
	Antuna ira bakiku piangku tau joloen terutama Isantuk paingko arung urang apalin dai pambean minta maaf ati ndien jarumku takusela daiyak bara nangis to melestarikan adat budaya mainto anak ampunam manamu ai ndin bara nangis

minta maaf ati ndien jarumku sala
 terutama gulungan loa anak ampuna isantuk paingko **arung**
Ooo... rajakin
Isantuk paingko arung
 Naan bea kuawana ndi ku awanani manyombaku
 mainto naan manyuro mekar apadis
 talingaling nyawaku dadalingana
 mamtia ak dalam baraa nangis jarum mandua
 tarima kase bea loa isampulo padari
 namin mameang kapandean
 balangka tioam naankam mekar naankam apadis
Ooo... rajakin
 Isantuk paingko arung
 samagat dai bolong pambean **sunge apalin**
 Isantuk paingko arung
 samagat dai bolong pambean tau kakalena
 Isantuk paingko arung anak bakas, **anak danginan**
 Anak bakas to maile bainge
 Isantuk paingko arung naan kala manyaluan dari banuana
 Isantuk paingko arung anak maam ilalam **kaiyan**
Ooo... rajakin
 Namin bea baraa ati malolai adat sao langke
 Isantuk paingko arung manyari katioan
 manyaluan dari banuaen manuju **banua tau,**
banua banua bajao Isantuk paingko arung bapikir
 Ti naan pi andian suang kaiyanan
 manurut adat orang tambambalo naan pande **lamba bajao**

Based on the data of the opening section above, the rhythm of the word ooo... rajakin is sung softly as a form of opening a subsequent story. The pattern of regular sound or stress on the words shows beautiful and structured stress, tempo, and pauses. At the beginning of each narrative before entering the next verse, the word ooo... rajakin is sung to form the flow or dynamics of the next story.

Table 2. Contents of the Text Bara Nangis Isantuk Paingko Arung

Data	Original Manuscript
2	Ungka ariki talenggang
content	Mayu pakolanan
section	Mananan paliluan
	Kala laka baro
	Baro tuli sarayuan
	Sarayuan nangis saran
	Insaran songon
	Manam di borona
	Mangkat di rajana
	Raja di pambean
	Isantuk paingko arung
	Asading talenggang

Tindo ilalam liang batuna
Dayo ilandook ali-ali bua basi
Idinso iki andoor Isantuk Paingko Arung
Isa sari tindo lat iduluang lamba
Tajolo malolong arayu
Dalalo dapasang baju buk alimbut
Tangkat duang tau langidan

In the content of the BNIPA text, the rhythm is sung calmly and softly. The pronunciation of words at the beginning of the sentence is sung softly and the middle part is sung traditionally, while at the end of the word it is sung with a falling tone and strong emphasis. The regular sound pattern based on stress, the length of syllables and time pauses creates a flow that enlivens the atmosphere in the Isantuk Paingko Arung story.

Table 3. Closing Part of the Bara Nangis Isantuk Paingko Arung Text

Data	Original Manuscript
3 closing part	<p>Ooo ... rajaikin Isantuk apingko arung Kenang bea tutulan tau joloen Mawaak sara nangis Isantuk apingko arung Naan kam manyuro mekar apadis loam Indi tutulankam malestarikan budyanam urang Tambaloh Dadalinga maling-aling unyinam loa ira piuangam bakinam Ati ndien jarum naan maam naan mayuro loam apadis Kenang bea loa undamanam saparanak Isantuk apingko arung Ooo.... rajakin Isantuk apingko arung Indin poang kujarumag Oo ikin suanganam ikin tau baruen Laibikin pande loam anu tamatoa Malestarikan budaya mainto tadalinga tadongo Loa banua tau boka nen Indin harapanam louin saundama saparanak anak-anak tau baru tioen ooo... rajakin sara nangis kam mawakam loa Isantuk apingko arung kenang taling-aling unyiku minta maaf ati naan sama tutulan nana atu joloen indi poang kujarmungaen ooo ikin suangka ikasauang nyawa ikam tarim kase pandekam pi bua mawa sara nangis walaupun naan mandua samua</p>

In the closing part of the BNIPA text, the rhythm that is sung is emphasized in the sentence ooo... rajakin and the sentence at the end of the word or the end of the sentence. This emphasizes that the story no longer has a storyline or is finished. Flat tones are sung softly to become the closing act of the story.

3.2.2 Rhythm (Rhyme)

Rhythm or rhyme is the repetition of sounds found at the end or certain parts of words in a story line. Rhyme creates an impression of musicality and strengthens the structure in literary works.

Table 4. Opening part of the text Bara Nangis Isantuk Paingko Arung

Data	Original Manuscript
1 Opening Section	<p>Ooo... rajakin daiyak ndi iyak indi urang tamao urang dai bolong tolang</p>

iyak ndi ibeata
 mawak ak bara nangis
 Isantuk paingko arung
Ooo... rajakin
 Antuna ira **bakiku piangku tau joloen**
 terutama Isantuk paingko arung
 urang apalin dai pambean
 minta maaf ati ndien jarumku takusela
 daiyak bara nangis to melestarikan adat budaya
 mainto anak ampunam manamu ai ndin bara nangis
 minta maaf ati ndien jarumku sala
 terutama gulungan loa anak ampuna isantuk paingko **arung**
Ooo... rajakin
Isantuk paingko arung
 Naan bea kuawana ndi ku awanani manyombaku
 mainto naan manyuro mekar apadis
 talingaling nyawaku dadalingana
 mamtia ak dalam baraa nangis jarum mandua
 tarima kase bea loa isampulo padari
 namin mameang kapandean
 balangka tioam naankam mekar naankam apadis
Ooo... rajakin
 Isantuk paingko arung
 samagat dai bolong pambean **sunge apalin**
 Isantuk paingko arung
 samagat dai bolong pambean tau kakalena
 Isantuk paingko arung anak bakas, **anak danginan**
 Anak bakas to maile bainge
 Isantuk paingko arung naan kala manyaluan dari banuana
 Isantuk paingko arung anak maam ilalam **kaiyan**
Ooo... rajakin
 Namin bea baraa ati malolai adat sao langke
 Isantuk paingko arung manyari katioan
 manyaluan dari banuaen manuju **banua tau,**
banua banua bajao Isantuk paingko arung bapikir
 Ti naan pi andian suang kaiyanan
 menurut adat orang tambambalo naan pande **lamba bajao**

The rhyme of the opening data above occurs in the words daiyak ndi, iyak ndi; urang tamao urang dai; taling aling; naankam mekar naankam apadis; Ti naan pi illustrates that the BNIPA text contains a lot of rhyme. The creation of the repetition of these sounds adds musicality to the BNIPA text.

Table 5. Contents of the Text Bara Nangis Isantuk Paingko Arung

Data	Original Manuscript
2	Ungka ariki talenggang
content	Mayu pakolanan
section	Mananan paliluan

Kala laka baro
 Baro tuli sarayuan
 Sarayuan nangis saran
 Insaran songon
 Manam di borona
 Mangkat di rajana
 Raja di pambean
 Isantuk apingko arung
 Asading talenggang
 Tindo ilalam liang batuna
 Dayo ilandook ali-ali bua basi
 Idinso iki andoor Isantuk Paingko Arung
 Isa sari tindo lat iduluang lamba
 Tajolo malolong arayu
 Dalalo dapasang baju buk alimbut
 Tangkat duang tau langidan

In the content of the BNIPA text, rhyme often appears at the end of words. The emergence of repeated consonant and vowel sounds in the letters [n] and [o] and [ng] makes the BNIPA structure strong and has a unique rhyme. The regularity of the sound makes BNIPA more pleasant to hear and even easy to remember for speakers. The repetition of sounds at the beginning of words in the words tajolo and dalalo, the repetition proves that the BNIPA text has an initial rhyme, middle rhyme, and final rhyme.

Table 6. Closing Section of the Text Bara Nangis Isantuk Paingko Arung

Data	Original Manuscript
3 closing part	<p> Ooo ... rajaikin Isantuk apingko arung Kenang bea tutulan tau joloen Mawaak sara nangis Isantuk apingko arung Naan kam manyuro mekar apadis loam Indi tutulankam malestarikan budyanam urang Tambaloh Dadalinga maling-aling unyinam loa ira piuangam bakinam Ati ndien jarum naan maam naan mayuro loam apadis Kenang bea loa undamanam saparanak Isantuk apingko arung Ooo.... rajakin Isantuk apingko arung Indin poang kujarumag Oo ikin suanganam ikin tau baruen Laibikin pande loam anu tamatoa Malestarikan budaya mainto tadalinga tadongo Loa banua tau bokaan nen Indin harapanam louin saundama saparanak anak-anak tau baru tioen </p>

ooo... rajakin

sara nangis kam mawakam loa Isantuk apingko arung
kenang taling-aling unyiku
minta maaf ati naan sama tutulan nana atu joloen
indi poang kujarmungaen
ooo ikin suangka ikasauang nyawa ikam
tarim kase pandekam pi bua mawa sara nangis
walaupun **naan mandua samua**

The rhyme in the closing section of the BNIPA text shows the repetition of sounds at the beginning of the word, in the middle and at the end of the word and is regular. This creates beauty and atmosphere in BNIPA.

3.2.3 Word Pattern

Word pattern is a way of using, repeating and arranging structured words to create beauty, rhythm and ease in remembering and conveying literary works. The word patterns that appear in the BNIPA text are word repetition (repetition), have rhythm and rhyme, parallelism (urang tamao-urang dai bolong toalang; mekar-apadis), alliteration (repetition of consonant sounds at the end of words in table 1.2 of the contents), and have figurative words. Figurative words that appear in the BNIPA text such as tudung palanyona means wife; langidan kaiyano means husband; pambean means the name of the Apalin village; dai bolong toalang means the name of the Temau village, ibabas means quiet or lonely; bakot means to refuse; tinaku means me; tinau bararina means samagat or noble; pon sara means God; bolong means water; ote unyina means seize; dakandar means accept or agree.

3.3 Poetic Structure of Baraa Nangis Isantuk Paingko Arung

The structure of a folktale is a structure or framework that builds a story from introduction to completion. The BNIPA text has a story structure so that it is easy to understand and remember, both by the speaker and the listener. The story structure helps someone understand the intrinsic elements and the coral message in the story. The story structure in the BNIPA text will be explained below

3.3.1 Opening

The opening of BNIPA (table 1.1) begins with the sentence ooo ... rajakin, then continues with introducing himself and the origin of the speaker of baraa nangis. In this opening section, the speaker asks permission from the ancestral spirits, especially Isantuk Paingko Arung (the main character in BNIPA) so that the narration of BNIPA runs smoothly and the speaker does not get sick and is protected from danger. In the Tamambaloh Dayak tribe, baraa nangis cannot be done spontaneously, it must go through several processes. After asking permission, the speaker begins the story by introducing the main character, background and job of the main character.

3.3.2 Content

The content of BNIPA (table 1.2) begins with figurative words such as the sentence ungka atiki talenggang which means quiet. The many figurative words that appear indicate that the BNIPA story has entered the core section. To understand the content of the story, a strong interpretation is needed because the language used in the BNIPA text is figurative words that contain symbols. For example, the use of the sentence dai bolong toalang means the name for Temau village; tudung palanyona means wife;

langidan kayiano means husband; tinau baranina means samagat or noble. The content of the BNIPA story which is full of figurative words makes BNIPA unique because it requires a high level of understanding to interpret the figurative meaning.

3.3.3 Closing

The closing section of the BNIPA text (table 1.3) begins again with the sentence ooo rajakin Isantuk Paingko Arung. In the closing section, the speaker again asks permission from the ancestral spirits to end the BNIPA narrative. The speaker will ask for prayers and protection from the ancestors so that the speaker, listener and everyone is protected, the presence of BNIPA is accepted by the listener or community, and can be passed on to the next generation. The emergence of an attitude of request and surrender to the ancestors is a sign that the BNIPA story is finished.

3.4 Local Wisdom Values

In the BNIPA story, local wisdom values can be found in the depiction of character figures and the storyline. Local wisdom values in BNIPA include: (1) wisdom, (2) spiritual, (3) moral, (4) respect for ancestors and nature, and (5) social harmony. Wisdom is depicted by Isantuk Paingko Arung who reflects the attitude of a leader full of self-control, respecting the opinions of others and respecting others. Spiritual attitudes are also depicted by the character of Isantuk Paingko Arung and the community living in the territory of Isantuk Paingko Arung. They believe in the existence of pon sara (God Almighty) in their lives. Moral values are shown by the protagonists in the BNIPA story, such as honesty, justice, caring, cooperation, responsibility, courage, being polite and fair. The value of respect for ancestors and nature is depicted in the character Koling who catches fish with a fish trap, shares the catch with others, is not greedy with natural resources and utilizes nature as a good livelihood. The value of social harmony is depicted by Isantuk Paingko Arung and his wife named Sonaru who live side by side well with their followers and the community members who live in the Isantuk Paingko Arung kingdom.

4 Conclusion

BNIPA in the Dayak Tambaloh tribe has a poetic story structure in the form of rhythm, rhyme and word patterns; story structure; and local wisdom values. The rhythm in the BNIPA text tends to be regular and at the end of the line has a strong emphasis so that it makes the BNIPA narrative more interesting. Rhythm (rhyme) in BNIPA occurs in the repetition of syllables and sounds at the beginning, middle and end of words. The rhyme that occurs in letters, words, phrases and sentences makes BNIPA even richer in musicality and beauty as well as regularity in the text. The word pattern in the BNIPA text occurs in the repetition of words (repetition), has rhythm and rhyme, parallelism (urang tamao-urang dai bolong toalang; mekar-apadis), alliteration (repetition of consonant sounds at the end of words in table 1.2 of the contents), and has figurative words. BNIPA has a story structure, namely an opening section (asking for permission from ancestors and introducing the main characters in the story), content (telling the life journey and activities of the characters) and a closing section resolving the storyline and apologizing to ancestors). The values of local wisdom in BNIPA include: (1) wisdom, (2) spirituality, (3) morality, (4) respect for ancestors and nature, and (5) social harmony.

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