

BORNEO AS A GOLDEN CHARIOT TO LOVE NATURE IN DIALECTICAL PERSPECTIVE

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Abstract

Borneo as a Golden Chariot is created to be the medium for dialectics about a wealthy heritage in the plane of humanity full with Dayak life's story that offers attractiveness to be scientifically investigated. This land is used to be the vehicle of a spiritual journey to unfold the milestone of Dayak tribes in the literary frame. The journey is expected to meet the horizon of expectation to love wisdom in the air of refreshment of mind namely a theatrical logics. Karrie Rayun Lampan as a Dayak poet sculpts the tree of Dayak's life within a poetic rhetoric in the garden of a social art. He propounds his poetic rhetoric with the theme 'Dayak spreads over in many places but retains nowhere' in the word of this paper 'somewhere between home and land, not home and water.' For the poet, Borneo is as the homeland of a literary garden enable to penetrate a human sensibility. This issue is directed to investigate dialectical perspective to the substitution of master tropes such as metaphor, metonymy, synecdoche, and irony onto a practical act, symbolic art, attitude and externalization of attitude, and dialectics respectively. **This investigation** concludes that the dialectics as probable argument to launch the opinions in the rational reasoning among the a practical act of daily activity of Dayak and its creation can be used as the formation of idea on the sensibility toward a literary world and the attitude and externalization of attitude should be brought to the higher order of thinking, those are analysis, evaluation, and creation instead of being in the state of being in the low order thinking as in remembrance, understanding and practicing only. And in order to fulfill the love of wisdom, the symbolic action is committed to promote for the happiness for all and continuously holds to the refreshment of mind.

Keywords: *a golden chariot, dialectics, logical theatrics, symbolic action.*

A. BACKGROUND

The lack of sensibility in the disruptive era reminds us to seek the better ways in stimulating the people to be back to the lesson from the genius inheritance in dealing with the solving problem of the sustainability to promote the origin of Indonesian characters. The ways to commit in maintaining the attribute of unity in diversity needs a better strategy not to make the great resistance. One of the way is through creating the vehicle to appeal the people to come to the medium that attracts and the most important is to give a value added for this and next generation. Salwa Bakr once created a Golden Chariot to unfold the reality of life in line with the marginal individual having criminal experience for the sake of showing the real criminal doers, she has to have an effort to break the great secret of tyranny in Arabian literature. (Baker & Manisty, 2008) Korrie Rayun Lampan as a Dayak poet tries to create the poetic rhetoric in metaphorical perspective as the host of practical act and symbolic art to be the stage of theatrical logics to criticize the given situation for the Dayak tribes. He prepares the vehicle for echoing the trumpet of spiritual journey with doing sight seeing to Borneo Island to see the simple thingking of Dayak that should be gradually reverse to the higher order as in analysis, evaluation and creation of the things encountered in the home land of Borneo.

In dealing with riding spiritual journey, the poet successfully composes the descriptions of Dayak's cry in the spreading places like Sendawar, Purukchu, Nansarunai, Gunung Bintai, Tepulang, Tenggaraong. Danau Wengkay etc. The riders of journey sees the attitude and externalization of attitude wishes to get enlightenment from the humanitarian nobility to ask them to have pilgrimage in the place of their homeland not the home of water. In the word of Hugh of ST Victor comes to the theatrical stage or the refreshment of mind. (Neuwenhov, 2012)

Diorama of Borneo scene within the living of Dayak tribe spirits has been crafted on the poetic rhetoric of Korrie Layun Rampan given a theme Dayak! Dayak! Where are you? (Rampan, 2014, November). It exhibits the dimension of literary angle to be

able to create the ample spot to spark the queer light of contemplation as a medium entering the spiritual journey plane. Rhetoric of theatrical logic or logical theatrics (Xu & Nangong, 2012) is the attractive combination between rhetoric and dialectic argument with the substance of entertainment in mechanism of commerce that make social art suitable for refreshing mind. (Hall, 2016) The master tropes as mentioned by Paul N. Campbell like metaphor, metonymy, synecdoche, and irony give a clue to transform with another perspective. While the fourth master tropes, 'irony' according to Randy Allen Harris is not as synthesis but antithesis (Harris, 2019, April) that makes the researcher interested to use as dialectical perspective.

From the above reason, the formulation of this research is positioned to be an effort to investigate the interaction among the three terms: practical act, symbolic act and symbolic action found in the selected Dayak poems related to the dialectical perspective. This stance comes to the question of the research as in: How do the practical act, symbolic act and symbolic action grow the maturity of thinking to promote a literary power.

This objective of this paper is to unfold the poetic rhetoric to be the tracing of transformation of dialectical perspective within Dayak tribes on the three of master tropes namely metaphorically practical act, metonymically symbolic art, and synecdochically symbolic action that has been well noted in legends in the land of Borneo.

B. RESEARCH METHOD

1. Findings

Poetic rhetoric and dialectical argument or theatrical logic is used as a method of this study in order in the first part to have a comprehensive description of practical action, symbolic art, and symbolic action of poetic rhetoric deriving from substitution of the master tropes of metaphor, metonymy and synecdoche. While the other part of this study is to express and differentiate the irony used as the tool to attain the dialectical argument. This syllogistic procedure involving theatrical stage in social art that is commerce

not in economic pursuit but an entertainment domain directed to refresh the mind by strengthening peace, and committing the private good of individuals into the benefit of all.

The discussion of Dayak tribes whether as practical acts, symbolic art, and symbolic action is merely said as a probable argument which has prevailed of creating opinion instead of demonstration of argument that requires a mandative rule to expose the facts in logical procedure. W.A. Pickard translated the lesson of *The Dialectical Syllogism selections from Aristotle's Topics* in line with the difference between "Demonstration" and syllogism (dialectical), demonstration is said to that the premise should come to the primary and true, while dialectic if it reasons from opinions that are probable. That's why this position as a starting point to promote poetry as a social art and the properties of rhetorical and dialectical argument enable the researcher to propound opinions as the reasonable scientific argument.

Theory used in this research applies the deconstruction approach initiated by Jacques Derrida able to provide the appropriate way to map out to obtain the immediate access to meaning from the poems by tracing the metaphysics of presence or logocentrism. Hendrick Gavin, P. in his writing *A derriderian critical of Logocentrism as Opposed to extcentrism* in Johnlv1 reminds the readers not to consider that the written text is bound to specific context and a single meaning and Derrida also agrees to be more powerful on interpretation as to the domain of meaning which is determined by a system of forces that is not personal (Gavin P., 2014)(Yoshiy, 2017).

This session presents the dialectical perspective guided with deconstruction approach or as a way of reasoning through tracing the difference that is the observation that the meaning of poetic rhetoric through the concept of difference that is to differ and to defer. Michael Harrison states that Derrida does not wish to assert that writing is in some sense superior or more essential. (Harrison, 2019) Logocentrism is a term describing a particular sense of the relationship between thought, speech, and writing. Maria Victoria Londono-Becerra describes the concept of dialectics to explain a certain kind of movement that implies an originally alterarion, a

contamination of the origin, rather an origin as contamination. (Londono-Becerra, 2015)

C. FINDINGS AND DISCUSSIONS

The findings of this research are obtained from the interpretation of Korrie Rayun Lampan's the selected poems in the way of Derrida's theory which mentioned that the text or written expression is representation of speech as representation of speech, they are doubly derivative and doubly far from a unity with one's own thought cited from *Internet Encyclopedia of Philosophy* and it is stated that the first strategy of deconstruction is to reverse existing oppositions. (Trope) From the concept of interpreting the text as the first source of getting the findings the paper employees the trace of metaphysical perspective in dealing with the intended meaning required. Hendrick P. Gavin in his article support the innocent of the tracing. The Western tradition of philosophy and theology views writing as exterior whereas speech appears as innocent. (Gavin P., 2014)

The findings comprises of three locuses of practical act, symbolic art, and symbolic action and the probable arguments in line with Dayak tribe is set not the real facts but taken from fictional entity or intangible of existence in poetic discourse.

Metaphor borrowed as the locus of practical act to Dayak tribes exposes the higher order of thought that is the tender minded.

Tumbang Anoi 1894 presents the metaphorical expression about the season of heart that is so hard to be felt by the tender minded due to the barbarian tradition namely Ngayou (head-hunter) that shadow the worst image of primitive life in the history of Dayak. The tender minded feels uneasy to hear the recurrent fatal tradition being imitated by the now generation but the voice so dim to be herd from the remote distance even the local authority said that the tradition is forbidden. The same thing as the act of slavery should be wiped out. It was the time to the tender minded to remind us that one day there was a history of the chief of commander called Tumbang Anoi in 1894, a spectacular events had been overcome in only 18

days for the complex problem of hostility among Dayak tribes. In that reconciliation involved the great participants that could be seen from Barito, Hulu, and Katingan and said the crowd from Malawi and Sintang. The invitation came from Damang Batu and all had a commitment to hold the wisdom. And the commitment was well noted to have an expected end. The spirit of Tumbang Anoi! should be louded now repeatedly to echo to the listener of history. The question is whether the core of the heart that makes the guardian of legend says ok. This is symbol of cultivation on a diamond or the jewel of social art and as a struggle to be the breath of serious Dayak spirit.

Metonymy in Hayaping Liang saragi is the symbolic art written in presenting the legend.

Metonymy to be the principle of contiguity is appealed to the symbolic art to rebuild the primitive desires in biological drive that performs the dramatic human life instinct in its own ways. The symbolic art about the Indonesian legends can be seen in the artifact of Prambanan statue that provokes the visitors to remember the legend of Roro Jonggrang, a slim lady who has an intrigue to the powerful prince that brings her to be cursed as a statue. The legend in Borneo that narrates the course is Hayaping Liang Saragi about which the brother and sister that were symbolized as the moon and the sun both of them have the duty to illuminate the problem of human being, the former should give the light of the hidden place such the feeling. And the later should powerfully highlight the mind. Unfortunately both spark the great sexual desire to do the incest. This legend can be brought from simple to the higher order of thinking whether the analysis, the evaluation, and the creation invites controversy, it is the risk of probable argument in rhetorical and dialectical perspective instead of being crafted in the logic of demonstration.

Synechdoche is plotted to have a role in the symbolic action that is the externalization of that attitude

The symbolic action in the poetic rhetoric is shown through the expression of individual's self-concept. The self-concept of the

poet in line with the Dayak mind is dramatically depicted in the state of terra incognita or having an unknown territory as if there is no a single voice flowing in the stream of consciousness. While in the ancient age they are the kings and knights of the wilderness in the land of Borneo. Although Dayak inhabitants spread in any place in the land of Borneo, they are considered to be somewhere between their heart and mind. The grief is lounhed the high sky to cry the belonging of their lands having been stolen by the territory of palm oil tree that make them hard to plant the seeds of rice. It is symbolic action of being deprived the possession of the customary rights. It is said that the strangers has the lands and Dayak tribes own water. This symbolic action propounds that the unity and diversity has been divided by the economic interest and lack of humanity. The lands have been brought outside and the native inhabitant gets the great valley due to the exploitation of coal mining. The illegal or legal logging and the old cemetery lost that is impossible to trace. Rhetoric of the authority enters into the domain rhetoric and comes to the lips service only. The question is remains the question, they ask themselves when the freedom can be obtained. Dayak is everywhere but somewhere between body and mind.

2. Discussion

This discussion comprises of three dialectical presentations: first, a practical act seen from differance point of view in “Tumbang Anoi 1894”; second, Dialectical of symbolic art in the legend of “Hayaping Liang Saragi”; and the third, Tracing to the hiss of fragile trumpet within the terra ingonita as a symbolic action. The theory used in analysis the dialectical presentation is Deconstruction approach by Jacque Derrida. Deconstruction sees conflicting readings of a text as reenactments of conflict within text. Each reading would be an attempt to simplify the interplay of meaning within text. Deconstructive readings tries to show the ways that literary writing, which is self-conscious about words and meaning, might have much to tell us about our fragmented reality, which is always already in language itself. (Misty)

Dialectical of practical act seen from difference point of view in “Tumbang Anoi 1894” by seeing conflicting reading on simple and higher order thinking.

The first paragraph of the poem related to practical act suggests the speech act in practice to talk about the bad mood of the speaker in the wilderness of Dayak story that shadows the image of native inhabitant due to the recurrent of headhunter tradition. Seeing from the simple thinking perspective, the happening just as a kind of memory that does not need to take account to be understood as a problem. For the simple thinking the headhunter brings the pride of Dayak ethnic to the attribute of superiority in their territory of Borneo. On the contrary for the higher thinking, headhunter tradition makes embaracement because the primitive time has been over and now in the era of digital cyber system. For the higher order thinking morally should responsible to the presence of barbarian deed, and the absence of it considered to be a barbarian either including the absence of the high thinking in louding the slavery in the pot-post modern era. The presence of old legacy in line with a good deed of high order well known as Tumbang Anoi, a great reconciliators to the hostility of Dayak tribes will be absence now if it is deemed as the object of analysis, evaluation, and creation of history. the simple thinking has a duty on remembering, understanding and applying, if it happens the headhunter remain presence due to the absence of high thinking because of their lack of sensibility. The simple and high order thinking question toward theirselves to be the guardian of legend in bad or good, evil or good manner. The inference comes to the decision to see the situation as merely an opinion not as morally mandative in the breath of Dayak ethnic symbol; the practical act as an effort to unit the diversity of opinion seriously.

Dialectical of symbolic art in the legend of Hayaping Liang Saragi

Liang Saragi is noted as the destination of natural tourism to be the object of symbolic art in diverse perspective in poetic resources and tailoring to the principle of contiguity. Dialectical as the issue ‘take and give’ as ordinary opposition binair does not make

original sense according to Derrida. The difference of Liang Saragi to the other of natural tourism destination should be judged in the absence of speech even the presence of the word retains Liang Saragi but the literary art is difference to the ordinary language of communication. The conflict of the speech in line with the word of it in the position of traveller needs an explanation in line with the legend that has been promoted by the agent of tourism besides consisting the story of the natural dimension there may appear the dimension of myth blown among the travelers. So is it right the statement of Maria Victoria Londono-Becerra in the description to 'the concept of dialectics to explain a certain kind of movement that implies an originally alteration, a contamination of the origin, rather an origin as contamination'.

The contamination of the origin about the word 'Liang Saragi' may occur because of the absence of thought in the presence of speech. The contiguity of poetic rhetoric namely metonymy now is at work. Liang Saragi inherently generates new perspective toward the appearance of Sun symbolized as the super human while moon is in the place of night which means it needs guidance to go alone it is predicated as helpless or inferiority. The question is the inferiority of moon can be crafted as superiority in the eyes of poet. The poem tells that the life share to everyone but the moon remain the position of glorious in the far distance in the sky. On the contrary the appearance of sun which is ordinarily called superior at least in the dimension of its light, but let us see the light existed in the earth not at the sun itself this will be different if compared with the light of moon that still stay in the above. If the opinion is brought to the dimension of man and woman, it will ask another questions: who will be the superior in the angle of poet. The poet is absent on Liang Saragi but the poet invites the readers to give their own opinions as free as possible that make the originality of poetic rhetoric come to the hole of contradiction from the originality. This is the theatrical logic takes a part in the refreshment of the mind and accompanied with dialectical argument. Why should be Borneo as the vehicle to the spiritual journey? The reason is the journey in the opinion of to love nature, love in the term of the social art as an object pursuit of wisdom. The nature in this issue is inherent with the contiguity of

probable argument that stays on the track of opinions. The conflicting problem occurs when the symbolic art related to the legend of the flight without wings but erotic enjoyment as the northern pole which creates irony. The northern extreme we will encounter the extreme cold as fostering the mind into freezes in the word of Joshua M. Hall stated as navigating a flow of experience (Hall, 2016) that bring the legend of incest. Those who say the man superior should be in a big question.

Tracing to the hiss of fragile trumpet within the terra inognita as a symbolic action

The internal reaction of the situation and symbolic action toward the uncertainty homeland of Dayak is simulacrum of a presence to the voice of unheard in an absence of the present days. The trace of the past that was said to have a joy in expressing something that is now absent and echoes everywhere but somewhere has been disappeared nowalthough it can be traced in anyplace of Borneo not outside. The trace enters onto the sky to seek the crescendo of crying because the absence of customary rights due to the presence of palm oil tree that makes the land of farming goes somewhere between presence and absence to the right to own the land on the homeland. Where is the mother land that is absent to commit breastfeeding? Dayak, Dayak your voice sounds voiceless, the frictious voice of the friends is present the speech that is said to be the fate of Dayak, absent of belonging the land but the strangers. The presence of homeland without possessing land can be meant to home which is absent of land and being the home of water. The homeland at present bestows happiness but Dayak loses logging and coal, loses old graveyard either. The place for buffalo puddle that makes the horse or symbol of freedom become laughing at. The promises of regional and central official are present rhetorically but absent in reality. Rhetoric must produce a sweet persuasion writtenly but in the speech is lip service only. Dayak Dayak, your voice voiceless, in the sky as a hope free from or absent of constraint. When will the freedom present? Dayak is everywhere but somewhere between home and land not water and land.

D. CONCLUSION

This investigation concludes that the dialectics as probable argument to launch the opinions in the rational reasoning among the a practical act of daily activity of Dayak and its creation can be used as the formation of idea on the sensibility toward a literary world and the attitude and externalization of attitude should be brought to the higher order of thinking, those are analysis, evaluation, and creation instead of being in the state of being in the low order thinking as in remembrance, understanding and practicing only. And in order to fulfill the love of wisdom, the symbolic action is committed to promote for the happiness for all and continuously holds to the refreshment of mind.

Attachments

Tumbang Anoi 1894

*Musim menuba
Hutan belantara
Kabut yang mengisahkan ngayau
Negeri Dayak zaman ke zaman
“Hentikan mengayau,” seru suara tua
Suara temenggung. “Headhunting itu bala!”
Lanjutnya. “Juga perbudakan,” katanya lagi
“Harus dihapuskan!”*

*Tumbang Anoi 1894
Waktunya hangat dalam purba
Sebanyak 223 masalah Dayak dihakimkan
Dan 152 persoalan dapat diselesaikan
Dalam tempo 18 hari saja*

*“Ramainya orang,” kata pendatang Kahayan
Melihat Kapuas, Barito Hulu, dan Katingan
Menyemut di antara Malawi dan Sintang
“Orang-orang diundang Damang Batu
Semuanya berkomitmen mendirikan kebajikan!”
Perjanjian itu mencatatkan tujuannya!*

“Tumbang Anoi! Tumbang Anoi!” seru suara kini

*Bergema di telinga massa
Apakah inti nurani
Penjaga legenda memakluminya?*

*Inilah lambang
Inilah tambang intan permata
Inilah juang*

Bersatu dalam napas Dayak tak alang kepalang!

Palangka Raya, 30/8/2013

Liang Saragi

*Hayaping Liang Saragi
Membagi matahari*

*Kehidupan terbagi-bagi
Jaya bulan di langit tinggi*

*Dua burung
Dua-duanya terbang ke utara
Memilih udara*

Matahari bulan bersaudara

Samarinda, 10/9/2013

Dayak, Dayak, Suaramu Sayup Suara

*Dayak, Dayak, suaramu sayup suara
Di zaman purbani suaramu ria
Ada di mana-mana
Tapi tak ke mana-mana*

*Di angkasa tangismu meninggi
Habis hak ulayat dimakan sawit
Di manakah berhuma?
Di manakah susu ibunda?*

*Dayak, Dayak, suaramu kehilangan suara
Serak temanmu berkata, "Inilah nasib Dayak
Orang lain memiliki tanah
Tapi kita hanya memiliki air saja."*

*Tanah air memuji bahagia
Tapi Dayak kehilangan kayu batu bara
Kehilangan ladang kuburan lama
Kampung kerbau kuda tertawa

Janji-janji pemerintah pusat dan daerah
Manis semuanya
Tapi kenyataannya hanya di atas kertas
Di bibir lidah tak bertulang

Dayak, Dayak, suaramu kehilangan suara
Di angkasa merdeka
Kapanakah merdeka?
Dayak ada di mana-mana tapi tak ke mana-mana?*

Samarinda, 4/9/2013

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