

A STRUCTURAL NARRATIVE ANALYSIS ON BAHAU PEOPLE'S MYTH OF BATOQ AYAU

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

Keyword: binary opposition, myth, narrative, tragedy, structuralism

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

***Kata kunci:** oposisi biner, mitos, naratif, tragedi, strukturalisme*

A. INTRODUCTION

The Myth of Batoq Ayau is a well-known oral story in Dayak Bahau community. There are few known versions of the story in relation to the place that is being referred in each version. One refers to the Batu Dinding, the other to Batu Ayau. In fact, both of them are karst stone stretches. Batu Dinding is the karst stretch sitting not far from Ujoh Bilang, while Batu Ayau is partly standing on the area of

Batoq Keloq village, Long Bagun sub-district, marking the geographic border between East Kalimantan and Middle Kalimantan.

It was in 2019 a book is finally published documenting fifty-two oral stories form Dayak Bahau Community entitled *Dongeng Dayak Bahau: Sastra Lisan Warisan Leluhur* (Tales of Dayak Bahau: Ancestor's Oral Story). Here, the researcher finds that the story refers to the origin of Batu Ayau. From reading it, an interest is raised to look for the deeper meaning delivered by the myth. Ira Progoff in *Jung's Psychological and its Social Meaning* mentions that myths are the collective unconscious being expressed by a community in which the values from the past are recorded (1972: 89). Therefore, the story of Batoq Ayau has fulfilled its existence in Dayak Bahau community as myth for it contains belief hold strongly by the people and delivered orally through generations before it comes in a printed version which is still limitedly distributed. Danesi claims that by studying myths we can understand how people develop their social system (2004: 145). So, to study myth is not meant to force the belief system to the other communities or social groups. When a mutual view on the universal truth relevant to the broader society is achieved, the greater appreciation will be given to the social identity of the folks.

Malinowski (1926: 82) states that "Myth fulfills in primitive culture an indispensable function: it expresses, enhances, and codifies belief; it safeguards and enforces morality." Batoq Ayau legend talks about the complication that motivates people to act in an unacceptable way and thus leads them to the unexpected tragic ending. Plummer states that stories contain value and power that for human as political animal enables the capacity to both repress and emancipate. He adds that from story we learn how humans are searching for meaning of their experiences by the use of the language (2019: 23). So, the myth needs to be viewed as vernacular in the way the people express their concept with others (Sims and Stephens, 2005: 7).

Two questions are made in attempt to guide the research procedure: (1) How is the plot structured to convey the meaning in the Myth of Batoq Ayau? and (2) what binary opposition is structured in the narration that makes the Myth of Batoq means at it does? The purpose of this research then is to uncover the hidden structure that makes the Myth of Batoq Ayau meaningful for Dayak Bahau people. It is done by dismantling the process of meaning making from the binary opposition that is arranged throughout the plot. It aims to uncover the valuable message that can be applicable to the today's society. Other significance of this study is to promote the local wisdom of Dayak Bahau community. This study is limited to analysed the element of plot. The plot is sequential element in narrative literature appear as the result of combination among temporality, causation, and human interest (Cortazzi, 1993: 85). It will lead the researcher to disassemble the hidden conflicting notions that are not immediately seen on the surface level of language However, the plot development is also supported by the events and the settings.

1. Review of Related Studies

Nensilanti (2019) has done research entitled, "Kategorisasi dan Karakteristik Mitos Masyarakat Bugis dan Makassar" published in *Retorika: Jurnal Bahasa, Sastra dan Pengajarannya*. Using Bascom's theory on taxonomic and cultural theme, it shows that myths of Bugis belong to three categories like cosmogonic, origin, and faunal

while Makassar myths to cosmogonic, origin, faunal, and dynasty. The other research is done by Riska Karina Rosaliana, entitled, “Women Archetype Characters and Motifs in Three Indonesian Folk Tales” published in *Passage*, April 2013. Applying Stith Thompson’s motif-index of folk-literature, she finds that women in the three tales appear with the archetypes of the mother, the wife, the maiden, the child heroine, and the wise old woman. Meanwhile, Yoseph Yapi Taum in 2018, wrote “The Problem of Equilibrium in the *Panji* Story: A Tzvetan Todorov’s Narratology Perspective” in *International Journal of Humanities Studies*. Using Todorov’s narrative theory, he points out that the story develops with the linear structure of equilibrium, disruption, realization, repair, and new equilibrium.

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

2. Review of Related Theories

‘Myth’ is a word derived from Greek word ‘mythos’ which is understood as ‘to tell a story’. According to Puckett, there is “a kind of general or deep plot behind the particular surface plot or rather a general order at work within the story” (2016: 220). Myth of Batoq Ayau needs to be decoded in order to reveal the deep structure. Therefore, the researcher will work mainly under the light of mythology and narrative theory. Some theoretical references that support this research possible to be done are presented in this part to develop the main conception of the analysis. Leeming, in *The World of Myth* talks about (1) The Cosmic Myths that tells about the cosmos which in the Greek word means “order”. This form is given in almost every culture which reveals a universal human concern with the outer boundaries of existence and reflects the culture that produced it (1990: 13). He also adds about (2) Myth of Gods which has the purpose to give human a concept of gods as to give us a reason for being (1990: 93). And with (3) Hero Myth, Leeming describes that hero which is considered as a universal metaphor of human search for self-knowledge depicted by the quest that the hero must undergo in the narrative (1990: 218-219). Last of Leeming’s categories is (4) Place and object Myth where cosmos that contains the energy of the creator making places and objects as symbols that transcend time and place. In this instance, the Myth of Batoq Ayau belongs to myth of Place and Object.

Campbell (1988: 50) explains that myth works on four functions. The functions are: the Metaphysical, the Cosmological, the Sociological, and the Pedagogical function. In order to function these ways, myth amplifies its values from its very structure. The structure that develops a cultural conduct can be traced by looking at the binary opposition in a myth. To understand the concept of Binary Opposition, it is important to understand the structuralism approach since they are inseparable concepts. This concept comes from a Swiss linguist, Ferdinand de Saussure who suggests that binary opposition is what influence human’s way of thinking and

therefore using language. Doniger in his essay explains that mythology is the attempt made by cognitive sense to make meaning while unavoidably being trapped in a web of dualism (2009: 198). Hawkes formerly explains that Levi-Strauss's idea on the relationship between language and myth where "he argues that the nature of that mind reveals itself in the structures of its myths as much as in the structure of its language" (2003: 27). Segal also points out that Lévi-Strauss sees "that the world is itself organized 'oppositionally'" (2004, 115). This organization of thought is, therefore, not only a projection but also accord to the nature of the world. Selden (2005: 77) explains that "the essential point about this view on language is that underlying human use of language is a system, a pattern paired opposition, binary oppositions." that According to Tory Young (2008: 31), a highly systematic and scientific approach to text is enabled by the structuralist criticism by focusing on the underlying systems that makes meaning achievable. In addition, Barry (2009: 54) states that binary opposition are located in the fundamental paired opposites, or dyads performing the contrast that becomes the skeletal structure of narrative flesh. Doniger also notes that these dyadic structures provide a general dichotomization of thought that leads to moral judgment (2009: 198). Binary opposition is traced from the smallest disparity in the text is the core of meaning making in text. Thus, when binary pairs are found in the depth of myth, it shows how the cultural use of the myth helps human articulate their understanding of indescribable knowledge of universe to achieve a certain order. This order is then condensed into narrative form. Here in this sense, myths are also delivered in narrative. Kenan states that narration is "a communication process in which the narrative as message is transmitted by addresser to the addressee" and there is a verbal nature as the medium in the message transmission (1983: 2). The verbal record of the myth is the source of the analysis since it forms a fundamental pattern that becomes the medium of the message tried to be conveyed by the narrative.

According to Selden, there are attempts in seeking the primary structures which have been proposed by Propp and Greimas (2005: 70). Todorov, a Bulgarian narratologist, however, has the account on discussing the governing of literary practice by looking for the underlying rules. Todorov puts the *narratologie* when referring to structural analysis of parts of the story so he defines the story as the articulated elements that usually appears in a chronological order of themes, motives, and plot lines. The plot, then, portrays the logical and causal relationship of a story. Discourse, in the other hand, is used to depict the stylistic choices that control how a narrative text or enactment is presented to the readers or audience (Taum, 2018: 92).

Adepati (2018: 441-442) elucidates five stages of Todorov's narrative development that are presented in items of text meaning. (1) State of equilibrium is a condition that should occur in a beginning usually where the situation is normal. (2) Stage of disruption is where the situation is disturbed. (3) Stage of recognition is where the character noticed the disturbance has affected the situation. (4) Stage of repairing the damage occurs as restoration of the the equilibrium. (5) The new equilibrium stage is as the state of restoring the balanced condition. The urge to create balance is what pushes the narration. The state in the beginning and in the end may not be the same. Todorov notices that narration often results in transformation. The transformation of the characters in the stories or their situation is enabled by the

disruption itself while the disruption usually occurs outside local social norms (Todorov, 1971: 37-44).

Narrative is resulted from the effort to make actual or imaginary events and objects meaningful in fictional, historical, or social way (Pucket, 2016: 2). The essence of narrative is plot, character, and setting. He argues that plot is fundamental in narrative since it draws the attention while character is the people whose story is told and the setting is where and when the plot takes place (Danesi, 2004:142). Chatman, as Herman notes, also argues that any story consists of dynamic components/events (actions and happening) and the fixed component/Existents (characters and settings) (Herman, 2005: 57). Thus, the events can only happen on a given setting. Plot drives the narrative to moving forward.

Tyson (2006: 221) explains four narrative patterns suggested by Northrop Frye. The patterns of the myth later initiate literary genres such as comedy, romance, tragedy, and irony/satire. The *mythos of summer* which lights the genre of romance for having the quality of virtuousness, plenitude, and contentment. On the contrary, the real world is analogous to the *mythos of winter* that appears in irony (tragedy) and satire (comic) where the world is full of incident, insecurity, and disappointment. Tragedy as genre is regarded as the movement from the ideal world to real world i.e., the *mythos of autumn* where there is a potential of being superior but the narrative turns into defeat and loss. On the other hand, the comedy is the movement from real world to the ideal i.e., the *mythos of spring* where the troublesome undergone by the protagonist turn into happier, kinder, and bearable situation (2006: 222). Abrams explains that tragedy stresses on the reversal of fortune “from happiness to distaste” (1999: 322). Tyson adds that Frye has listed four structural components. The conflict is the basis of romance, catastrophe is of tragedy, disorder and confusion is of irony and satire, and triumph is of comedy. These components are classification of archetypes which is defined as the super types that recur throughout the history of human making of myths, literature, dreams, religions, and rituals of social behavior (2006: 223).

B. METHOD

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

Structuralism was the approach used in this research for finding the structure that let a text to have meaning as promoted by structuralist narratology. The work of structuralism does not only afford a general perspective on the text as system but also an immediate view of all types of details that might stay unnoticed (Herman, 2005: 101). It avoids to question whether a text is good or bad but look for the *Langue* of a literary text which is the deeper structure that is often hidden under the variety of surface structure, *Parole* (Tyson, 2006: 220). Claude Levi Strauss, a structuralist, concerns on understanding the nature and the structure of myth. To reach it, he argues, one must unpack the ideas and the governing rules from its temporal arrangement of particular plot. It shows how culture makes possible a culture's

thinking (Pucket, 2016: 217-220). The approach taken here was then not on investigating the surface but to see what was fundamental to the narrative.

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

Some stages were also taken to analyze the data under the scope of narrative analysis. The first thing the researcher did was a close-reading to grasp the overall theme Myth of Batoq Ayau by concentrating on the aspects which had the potential to answer the problem formulation. From reading the text, parts which were representing a major meaning point of actions and happenings were noted. Then, the third step was done to in a synchronic way put the highlighted events to the sequence of Todorov's narrative stages. Interpretation was also done to point out the significances from such structure. The fourth step was done by breaking down the narrative elements to catch the events and existents in the story. By examining these elements, the binary oppositions were revealed. Finally, a conclusion was drawn and final remark was given.

C. RESULT AND DISCUSSION

1. The Tragic Plot in the Myth of Batoq Ayau

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

a. The Representation of Ideal World

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

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

UmaaQ Lung PutiiQ was ruled by noblemen (*Hipui*) who were knowledgeable and wise. The leadership was not only in the hands of the noblemen alone since their lives were greatly supported by the people from three lower castes. The cavaliers were

called as *Punggawa*, the ordinary people were called as *Panyin*, while the surrendered enemies who work for the village were called *Dipan*.

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

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

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

b. The Raising of Disruption

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

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

Dangai itself is a feast belongs to Dayak Bahau Busaang culture. *Dangai* is derived from the word 'ange' which literally means 'to invite' so that all the villagers are invited to join the procession which usually lasts for seven to ten days. There is a belief in Bahau Busaang community on the presence of a powerful Entity greater than human being which is forceful to the living beings on earth. Therefore, it is vital to maintain the reciprocal connection with the Entity in order to achieve a balanced life. This divine power is also believed to present when *Dangai* is held by the village. This is what motivates people to participate in *Dangai*.

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

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

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

c. The Peaking Disturbance

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

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

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

d. The Unfixing

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

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

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

e. The New Equilibrium

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

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

Honoring all of the souls who once lived in the beautiful village, Bungai and Tambun used their power to relocate the village to a higher plateau so that it will not be bothered and then called the place as *Ngalaang Batoq Ayau* or Batu Ayau Mountain. The new 'village' was arranged in accordance to how it was ordered. The higher west side was called *Pancung Apung* and *Pruk Pagar* as the place for Hipui and the families. The lower middle part was for *Panyin* and *Dipan* whereas the higher east part with the shape of a ship's prow is dedicated for the *Punggawa*. Today, for real or not, some people might still hear the sound from this place as if there were people living their normal lives up there in fact the real Batu Ayau Mountain is uninhibited.

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

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

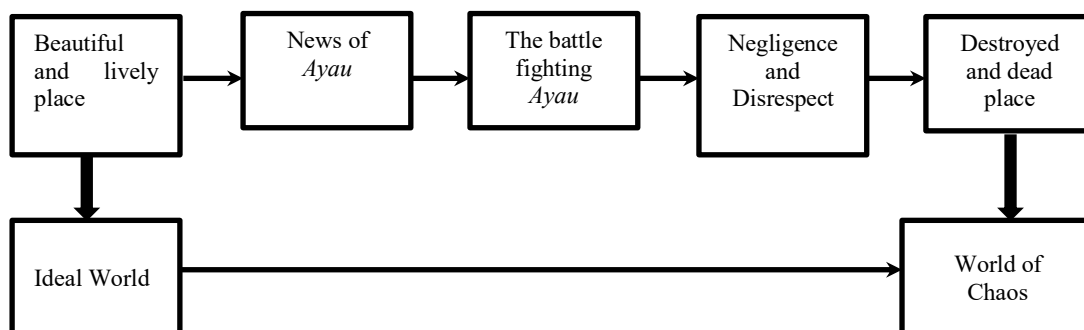


Fig. 3. Sturcruete of Tragedy in Myth of Batoq Ayau

2. The Binary Opposition in the Myth of Batoq Ayau

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

a. The People

The first source of binary opposition is from the description of the people. The people in the narrative belong to the category of existents. Also called as characters, they have relatively fixed presence. The people of *Umaaq Lung Putiiq* are the characters whose traits and actions that are used to create the plot congruent sequence. By comparing the traits of the people, several binary pairs are obtained.

Table 1. Binary Oposition Safety vs. Danger

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

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

Table 2. Binary Opposition Outsider vs. Insider

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

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

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

Table 3. Binary Opposition Sturdiness vs. Defenselessness

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

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

b. The Battle

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

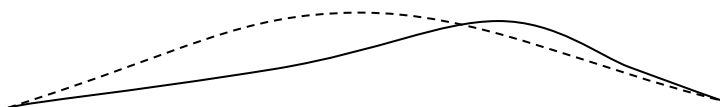


Fig. 4. The Plot Lines in Myth Batoq Ayau

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

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

Table 4. Binary Oposition Physically vs. Psychologically

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

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

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

Table 5. Binary Oposition Cautiousness vs. Negligence

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

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

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

c. The Scenery

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

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

Table 6. Binary Oposition Live vs. Dead

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

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

The consequence received after such respond to the difficult condition. This kind of tragic is rather unusual because it does not happen to what so called as a 'tragic hero'. Instead, it falls on the ordinary people and the impact was on the whole society. However, we can learn about this character of people only since they have a causal contribution to their own downfall. The story is then ending with the action taken by Bungai and Tambun relocating the whole village. With their supernatural power, they moved the whole village to a highland. It was because of their love of the village and they respect the people who once lived there. This event gives another pair of Low vs. High.

Table 7. Binary Oposition Low vs. High

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

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

D. CONCLUSION

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

Table 8. Summary of Binary Oppositions

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

The attempt to uncover the binary opposition has resulted in the six binary pairs which are collected by examining the elements of the narrative. The first one is from the people in the story. From here, three pairs are found. They are safety vs. danger, outsider vs. insider, sturdiness vs. defenselessness. The opposed features of the people represent different kinds of human in the real world with their own capability in taking the role to respond the same situation.

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

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

In the final part of the story, the name Batoq Ayau is given to the relocated village to the higher place. The binary pair that is considered here is the Low vs High. When something low brought high, it must be meant to highlight an existence of something meaningful. Moreover, the stretch of Batoq Ayau has its own magnetism whenever one is boating through the Mahakam River making it some kind of reminder that there is power that controls the nature and the well-being of human. The last line of the narration says that until now Bahau People believe that Batoq Ayau possess a magical power:

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

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

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