

DEFORESTATION ISSUE CONSTRUCTION FROM THE TAKNALAWE' EPIC OF DAYAK KAYAAN WEST KALIMANTAN

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Abstract: : Takna' Lawe' is an oral tradition of the Kayaan people. Lii' Long and Ding Ngo wrote down this oral tradition in a book entitled Poetry Lawe'. The epic Takna' Lawe' is famous for the story of heroism and love from the figure of Lawe'. Apart from this story, there are also signs from the Takna' Lawe epic which constructs the issue of deforestation. This study is focused on the interpretation of the signs in the episode "Hingaun Stuck in Beraan". This episode is found in the book Poetry Lawe', which was rewritten in prose in Indonesian. The purpose of this research is to reveal the meaning behind the story in the hope that people will become aware of the dangers of deforestation that are currently happening in Kalimantan. This study uses qualitative methods with Paul Ricoeur's hermeneutical approach. The analysis is carried out through the stages of semantic meaning, phenomenological meaning, and ontological meaning to produce a new contextual meaning. The results of the research show that there is a meaning that leads to the issue of deforestation, namely exploitation and destruction of forests, the anger of nature, and disasters for natural destroyers, including actions against ancestral teachings.

Keywords: Takna' Lawe', Oral Tradition, Interpretation, Deforestation.

Abstrak: Takna' Lawe' merupakan tradisi lisan masyarakat Kayaan. Lii' Long dan Ding Ngo menuliskan tradisi lisan tersebut ke dalam sebuah buku yang berjudul Syair Lawe'. Epos Takna' Lawe' terkenal tentang kisah kepahlawanan dan percintaan dari sosok Lawe'. Selain kisah tersebut, terdapat pula tanda-tanda dari epos Takna' Lawe' yang mengkonstruksi isu deforestasi. Kajian ini difokuskan pada interpretasi tanda-tanda dalam penggalan episode "Hingaun tersangkut pada Beraan". Episode tersebut terdapat pada buku Syair Lawe', yang ditulis ulang dalam bentuk prosa berbahasa Indonesia. Tujuan penelitian ini adalah untuk mengungkap makna dibalik cerita tersebut dengan harapan masyarakat akan menyadari bahaya deforestasi yang sedang terjadi di Kalimantan. Penelitian ini menggunakan metode kualitatif dengan pendekatan hermeneutika Paul Ricoeur. Analisis dilakukan melalui tahapan pemaknaan semantik, pemaknaan fenomenologis dan pemaknaan ontologis sehingga menghasilkan sebuah makna baru yang kontekstual. Hasil penelitian menunjukkan adanya makna yang mengarah kepada isu deforestasi, yaitu eksploitasi dan perusakan hutan, kemarahan alam, dan bencana bagi perusak alam, termasuk tindakan melawan ajaran leluhur.

Kata kunci: Takna' Lawe', Tradisi Lisan, Interpretasi, Deforestasi.

1. Introduction

The Dayak Kayaan tribe is one of the tribes that reside in the area of West Kalimantan. The Dayak Kayaan tribe possess a cultural wealth that serves as a guiding principle in their lives, one of which is their oral literary works used as guidance for their community's way of life. Oral literature is a significant part of their culture, preserved and passed down by the supporting community, and shared directly with others (Hanye, 1998). Oral literature can take the form of legends, myths, and folktales (Suhardi and Riauwati, 2017). It includes prose and poetry delivered in oral language and local dialects (Ananda, 2017). The Dayak Kayaan community firmly believes that the content of this oral literature provides guidance for their way of living.

Takna' Lawe' is one of the oral literary works that serves as a guiding principle in the

lives of the Dayak Kayaan community. Takna' in the Kayaan language means poetry. Takna' Lawe' is a prose lyrical story with a melodic storytelling style, similar to a Javanese puppet, accompanied by responses (habe) from the narrator (Hanye 1998). For the Kayaan community, Takna' Lawe' teaches the truth of the spirit world or the realm of gods and goddesses, which is undeniable and holds significant meaning for their way of life (Long and Ngo, 1984).

Takna' Lawe' is mostly known for containing stories of heroism and romance of the character Lawe'. The poems within it narrate the life, temptations, and victories of a deity named Lawe' in the spirit world or the upper world, which is the realm where gods and deceased people reside (Long and Ngo, 1984). Beneath the patriotic and romantic tale of Lawe', there are signs in the poetry that point to the issue of deforestation, particularly in the episode of "Hingaan Stuck in Beraan." In that episode, it is recounted that Hingaan was killed for stabbing a Beraan tree belonging to Ine Aya'.

Greed and Hingaan's attitude of destroying trees led to the loss of his life. When humans destroy more than one tree, disaster threatens human life. The event of the "Hingaan Stuck in Beraan" episode is actually related to deforestation in Kalimantan. The imbalance in the life cycle is caused by the exploitation of the forest by greedy people. Such environmental phenomena also occur in Indonesia, and deforestation has become a global issue.

The destruction of just one tree can cause death, let alone damage forests, which can lead to the extinction of living beings. As is happening in the current state of Kalimantan's environment, the climate crisis resulting from deforestation triggers various natural disasters. This phenomenon is studied through a semiotic approach, and the tracing process is conducted through texts, phrases, and sentences that lead to the formation of meaning regarding the deforestation events in Kalimantan.

Studies on the semiotics of literary works, deforestation, and the epic Takna' Lawe' have been conducted by researchers, including the study by Rahmadini, Maryatin, dan Musdolifah in 2018, which examined the semiotic study of a collection of poems by fifth semester students of the Indonesian Language and Literature Education program, Class of 2014. This research described the implied signs and meanings in the poems. The method used was a semiotic approach to observe signifiers and signified. This study shows similarities in using a semiotic approach to literary works but does not touch on the issue of deforestation.

The cosmological and heroic values of the figure Lawe' in the epic Takna' Lawe' include three main concepts that align with cosmology and beliefs: the immortality of the soul, fatalism, and ancestors. Lawe' becomes a symbol or icon in the Kayaan community due to his values of heroism, humanity, divinity, and truthfulness.

A musical work called "Hnnoh" conceives from the oral literature source of Takna' Lawe' through the transformation of symbols representing the cosmic views of the Kayaan Mendalaam community within Takna' Lawe'. This work fuses Western and Kayaan Mendalaam musical idioms (Anugerah, Mering, and Indrapraja 2016). The function, structure, and types of oral literature found in the Kayaan community have also been an interesting study carried out by Hanye. The analysis of the story begins by determining the type of oral literature and then analyzing its structure. This research shows similarities in the object of study, which is the oral literature of the Kayaan community, one of which is Takna' Lawe'. (Hanye, 1998)

The realization of a dance film work also originates from the oral literature source of Takna' Lawe'. This work serves as a model for communicating dance works, with the source of ideas taken from episodes of the story in Takna' Lawe' that revolve around the issue of deforestation. The 4Ps of the Creativity Model method by Mel Rhodes and the creativity theory by Alma M Hawkins were used to create the Ngaruhu'k'-ng Dance Film. There are similarities in studying Takna' Lawe', which addresses the issue of deforestation (Budi, 2022).

The studies conducted so far indicate that there is limited focus on the issue of deforestation in the epic Takna' Lawe', making it essential to discuss in this paper. This study

focuses on the signs related to the issue of deforestation in Kalimantan. The data collected consists of the introduction part of the Lawe' poem, particularly the episode "Hingaan Stuck in Beraan," which was rewritten by Pastor A.J. Ding Ngo in Indonesian, previously in Dayak Kayaan Mendalam language, taken from the "Lawe' Heroes for Beloved" book, written by S.Lii' Long and Pastor A.J. Ding Ngo, published by Gadjah Mada University Press in 1984.

2. Methodology

This research uses a qualitative method with a hermeneutic approach in analyzing the epic *Takna' Lawe'*. The targeted object of the study is focused on the prose episode "*Hingaan Stuck in Beraan*" within the *Takna' Lawe'* poem, which is analyzed by using Paul Ricoeur's hermeneutic theory. Discourse that becomes a text can be interpreted through a hermeneutic approach, allowing it to be reinterpreted contextually by its readers.

Paul Ricoeur's Hermeneutic Approach is applied to the written data in the form of excerpts from the prose episode "*Hingaan Stuck in Beraan*" to reinterpret the discourse that constructs the deforestation issue (Masykur, 2015). Each person can create their own meaning for the words they utter according to their local traditions and culture, from which the "text" is made. In Paul Ricoeur's thinking, the text is discourse, not meaning. If the text is used as meaning, it becomes ahistorical and static (Salikun, 2015). However, if considered as an event, the text also contains meaning and its history. Hermeneutics can be categorized as an interpretive system that humans use to grasp the meaning behind myths and symbols (Munir, 2021).

Interpretation is a systematic thinking process to uncover the hidden meaning behind the revealed meaning at the level of the "folded" literal meaning. There is a correlative concept between symbols and interpretation, resulting in interpretations that have multiple meanings (Ricoeur, 1974). Ricoeur also said that "philosophy is essentially hermeneutics, which is the science that studies the hidden meanings in texts that seemingly contain meanings." Therefore, each interpretation is an attempt to find the implicit and hidden meanings in the text.

Characteristic of Ricoeur's hermeneutics is his combination of phenomenology and hermeneutics methods, resulting in a phenomenological hermeneutic view (Fitri, 2014). Paul Ricoeur's hermeneutic thinking refers to two central themes, namely the relationship between spoken language and metaphor with written language and texts (Rame, 2014). The model of Paul Ricoeur's hermeneutics can be seen in figure 1.

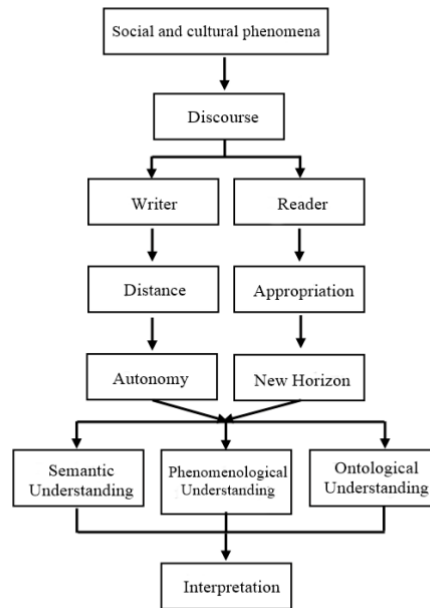


Figure 1. Thought Chart

Paul Ricoeur's Hermeneutic Theory

(Source: https://www.youtube.com/watch?v=L7uH_3CnK3A&t=3633s.)

3. Results And Discussion

Hermeneutics is a study to discover the objective meaning of a text that has distance, space, and time in relation to the reader. Hermeneutics is a decoding process that begins from the content and hidden meanings (Palmer, in Munir 2021). The phenomena contained in the episode "Hingaan Stuck in Beraan" become a text in the process of interpretation. Paul Ricoeur's hermeneutic theory is used to interpret the text.

Ricoeur positions hermeneutics as a study of life's expression that is formalized in language, read as a text, and also opens up possibilities of existence (Fitri, 2014). The text is the embodiment of standardized discourse through writing (Fitri 2014). Ricoeur states that the text has an autonomous nature that is not related to the author, the original reader's horizon, and the original situation (Fitri, 2014). Paul Ricoeur believes that over time, the original intention of the author is no longer the main reference for understanding the text.

The process of interpretation involves two perspectives as shown in figure 1, namely the writer's and the reader's perspective. From the writer's point of view, the text written by Pastor Ding Ngo and S. Lii' Long in 1984 undergoes a distance from its original form, which was an oral tradition of the Kayaan people, both in relation to the text's writer and the context in which the manuscript was written. This distance creates autonomy for the text, allowing it to be understood according to the reader's place, position, and perception. The writer can no longer control the interpretation of the text. When viewed from the reader's perspective, the interpretation will be adjusted according to the reader's purpose and situation. The literal meaning of the text and the reader's understanding is considered to obtain a productive meaning so that the text does not become lifeless. The prose "Hingaan Stuck in Beraan" is perceived and processed according to the reader's perspective and situation, considering both semantic and phenomenological meanings. The interpretation of the text is tailored to the reader's personality and contextual aspects, resulting in new perspectives.

The “Hingaan Stuck in Beraan” episode from the Takna' Lawe' epic poem was chosen as the subject of study for research. In this section, it is specifically examined in relation to the focus on deforestation issues. Ding Ngo and S. Lii' Long rewrote this episode into prose in the Indonesian language, which was originally in the form of poetry written in the Dayak Kayaan language. The following is an excerpt from the story "Hingaan Stuck in Beraan":

Once upon a time, two young children of Kering Ningaan and Uru Ukah named Hunyaang Luaan and his younger sibling Hingaan Jaan were going to undergo a customary celebration (*dange anaak*). They needed a squirrel. Then, Hingaan and the others went searching and managed to shoot some squirrels. However, all of them were blind and couldn't be used. Hingaan pursued a squirrel, which turned out to be Ine Aya's squirrel from Apolagaan. The squirrel couldn't be caught with the blowpipe. It ran and eventually reached a beraan tree near Ine Aya's house. Hingaan kept chasing until he climbed the beraan tree. Ine Aya from Apolagaan became restless, "If this continues," she said, "someone must be disturbing the beraan and the animals there." She peered and saw Hingaan there. She then took the poison "*teklaang balui lejo*" (liquid that turns a person into a tiger) and threw it there, but it didn't work. She took the poison "*telaang balui tingaang*" (liquid that turns a person into a hornbill) and threw it, but it didn't work either. Then, she took "*telaang kiro*" (liquid that makes a beraan grow tall) and threw it, and it worked: the beraan tree grew tall, and Hingaan couldn't pursue the squirrel anymore, so he began to descend. On a wooden knot, he stopped and stuck his blowpipe into the beraan tree. The sap of the Beraan tree came out and fell on Hingaan, turning into Beraan's skin that grew larger and eventually covered his entire body, hence Hingaan got stuck there: *Hingaan kalan beraan* (Hingaan stuck in beraan), *Hingaan beraan nyeeluu'* (Hingaan swallowed by beraan), *Hingaan Jaan* (Hingaan who no longer exists or is dead) (Long dan Ngo 1984).

The reading of the text "*Hingaan Stuck in Beraan*" is done in three stages to obtain a comprehensive understanding based on Paul Ricoeur's way of thinking, namely:

3.1 Semantic Understanding of the “Hingaan Stuck in Beraan” Prose Episode

Semantics is the meaning of the text as it is, in the form of literal meaning. Semantic understanding is also referred to as symbol-to-symbol interpretation. Understanding starts with experiencing the symbols (language) and ideas of thought.

It is a complex narrative work with hundreds of textual contents. Therefore, when examining a manuscript, it is crucial to first arrange the main actions and then demonstrate the cause-and-effect relationships of these main actions to uncover the story (Zaimar, 2008). These main functions constitute the logical flow of the story. The main functions of the prose "*Hingaan Stuck in Beraan*" are as follows:

Table 1: Functions and Semantic Meaning in the Episode "Hingaan Stuck in Beraan" (Souce: Budi, 2023)

Main Functions		Semantic Meaning
F.1.	The custom of celebrating the birth of a newborn child in the Dayak tribe	The custom of celebrating the birth of a newborn child in the Dayak tribe.
F.2.	The birth of a child to <i>Kering Ningaan</i> and <i>Uru Uka</i> named <i>Hunyaang Luaan</i>	<i>Uru Uka</i> gave birth to a child named <i>Hunyaang Luaan</i> , fathered by <i>Kering Ningaan</i>
F.3.	The action of <i>Kering Ningaan</i> and <i>Uru Ukah</i> celebrating <i>Hunyaang</i>	<i>Kering Ningaan</i> and <i>Uru Ukah</i> performed traditional <i>Dange Anak</i> ceremony to celebrate the birth of their child.

	<i>Luaang</i> according to the custom of <i>Dange Anak</i>	
F.4.	The need for offerings for the traditional celebration of <i>Dange Anak</i>	In performing the <i>Dange Anak</i> ceremony, offerings are required as one of the conditions.
F.5.	The action of <i>Hingaan</i> and his friends hunting squirrels by using blowpipes	<i>Kering Hingaan</i> and his companions went hunting for squirrels, using blowpipes as their hunting tool, and hunted the squirrels by shooting them with blowpipes.
F.6.	They obtained squirrels from their hunting, in which all of them were blind	The squirrels obtained from the hunting turned out to be all blind.
F.7.	The squirrels obtained from hunting cannot be used for the ceremonial offering.	The squirrels obtained from hunting cannot be used as an offering, as they are blind.
F.8.	The action of <i>Hingaan</i> chasing after the squirrel.	<i>Kering Hingaan</i> continues to run, chasing and hunting the fleeing squirrels.
F.9.	The squirrels owned by <i>Ine Aya'</i> are pursued by <i>Hingaan</i>	The squirrel chased and hunted by <i>Kering Hingaan</i> turns out to belong to <i>Ine Aya'</i> .
F.10.	The squirrel owned by <i>Ine Aya'</i> could not be shot with the blowpipe.	The squirrel hunted by <i>Hingaan</i> is resistant to the blowpipe.
F.11.	The action of squirrels running to <i>Ine Aya's tree</i> .	The squirrel hunted by <i>Hingaan</i> climbs up <i>Ine Aya's Beraan tree</i> .
F.12.	The action of <i>Hingaan</i> chasing after squirrel owned by <i>Ine Aya's</i> .	<i>Hingaan</i> continues to chase the squirrel that climbs up <i>Ine Aya's Beraan tree</i> .
F.13.	The action of <i>Hingaan</i> climbing up the <i>Beraan tree</i> .	<i>Hingaan</i> climbs up <i>Ine Aya's Beraan tree</i> to chase the squirrel.
F.14.	<i>Ine Aya'</i> becomes anxious as her squirrel and tree were disturbed.	<i>Ine Aya'</i> feels worried and uneasy as her squirrel and <i>Beraan tree</i> are disturbed.
F.15.	The action of <i>Ine Aya'</i> witnessing <i>Hingaan</i> disturbing the squirrel and the <i>Beraan tree</i> .	<i>Ine Aya'</i> sees <i>Hingaan</i> disturbing her squirrel and <i>Beraan tree</i> .
F.16.	The action of <i>Ine Aya'</i> taking the poison <i>teklaang balui lejo</i> (liquid that turns a person into a tiger).	<i>Ine Aya'</i> takes the <i>Teklaang Balui Lejo</i> poison, which is a poisonous liquid that can transform a person into a tiger.
F.17.	The action of throwing the <i>teklaang balui lejo</i> poison at <i>Hingaan</i>	<i>Ine Aya'</i> throws the <i>teklaang balui lejo</i> poison towards <i>Hingaan's</i> body.
F.18.	The <i>teklaang balui lejo</i> poison thrown at <i>Hingaan</i> did not work	The <i>Teklaang Balui Lejo</i> poison thrown does not hit <i>Hingaan's</i> body.
F.19.	The action of <i>Ine Aya'</i> taking the <i>teklaang balui tingaang</i> poison (liquid that turns a person into a hornbill).	<i>Ine Aya'</i> takes the <i>Teklaang Balui Tingaang</i> poison, which is a poisonous liquid that can transform a person into a hornbill.
F.20.	The action of her sprinkling the <i>teklaang balui tingaang</i> poison (liquid that turns a person into a hornbill) on <i>Hingaan</i> .	<i>Ine Aya'</i> throws the <i>Teklaang Balui Tingaang</i> poison towards <i>Hingaan's</i> body.

F.21.	The <i>teklaang balui tingaang</i> poison sprinkled on <i>Hingaan</i> did not work.	The <i>Teklaang Balui Tingaang</i> poison thrown does not successfully hit <i>Hingaan's</i> body.
F.22.	The action of <i>Ine Aya'</i> taking the <i>teklaang kiro</i> (liquid that makes a <i>beraan</i> tree grow tall)	<i>Ine Aya'</i> takes the <i>Teklaang Kiro</i> poison, which is a poisonous liquid that can make the <i>Beraan</i> tree grow tall.
F.23.	The action of <i>Ine Aya'</i> throwing the <i>teklaang kiro</i> poison at the <i>Beraan</i> tree.	<i>Ine Aya'</i> throws the <i>Teklaang Kiro</i> towards the <i>Beraan</i> tree.
F.24.	The <i>Beraan</i> tree grows tall after being sprinkled with <i>teklaang kiro</i> .	The <i>Beraan</i> tree grows taller after being sprinkled with <i>Teklaang Kiro</i>
F.25.	The squirrel climbing the <i>Beraan</i> tree cannot be chased by <i>Hingaan</i> .	<i>Hingaan</i> cannot chase the squirrel that climbs the increasingly tall <i>Beraan</i> tree
F.26.	The action of <i>Hingaan</i> descending from the increasingly tall <i>Beraan</i> tree.	<i>Hingaan</i> descends from the <i>Beraan</i> tree as he cannot pursue the squirrel
F.27.	The action of <i>Hingaan</i> stopping at a <i>Beraan</i> tree branch.	While descending the <i>Beraan</i> tree, <i>Hingaan</i> stops at a <i>Beraan</i> tree branch
F.28.	The action of <i>Hingaan</i> piercing his blowpipe spear into the <i>Beraan</i> tree branch.	<i>Hingaan</i> stabs the <i>Beraan</i> tree branch he encounters with his blowpipe spear
F.29.	The sap oozes from the <i>Beraan</i> tree due to <i>Hingaan's</i> blowpipe spear piercing it.	The <i>Beraan</i> tree, pierced by <i>Hingaan</i> , releases sap
F.30.	The sap falls from the <i>Beraan</i> tree onto <i>Hingaan's</i> body.	The sap that comes out of the <i>Beraan</i> tree falls onto <i>Hingaan's</i> body
F.31.	<i>Hingaan</i> gets stuck in the <i>Beraan</i> tree.	<i>Hingaan</i> gets stuck in the <i>Beraan</i> tree trunk
F.32.	The sap that fell on <i>Hingaan's</i> body transforms into <i>Beraan</i> tree bark.	The sap that sticks to <i>Hingaan's</i> body transforms into <i>Beraan</i> tree bark
F.33.	The sap that becomes <i>Beraan</i> tree bark grows larger.	The sap that comes out of the <i>Beraan</i> tree transforms into <i>Beraan</i> tree bark and grows larger
F.34.	<i>Hingaan's</i> body is covered by the <i>Beraan</i> tree bark.	The sap continuously oozing from the <i>Beraan</i> tree covers <i>Hingaan's</i> body
F.35.	<i>Hingaan</i> perishes on the <i>Beraan</i> tree.	<i>Kering Hingaan</i> dies on the <i>Beraan</i> tree

The "*Hingaan Stuck in Beraan*" prose episode is an event where *Hingaan* is about to perform the traditional celebration of *Dange Anaak* to commemorate the birth of *Hunyaang Luaan*. One of the requirements for *Dange Anaak* is to offer a squirrel. *Hingaan* and his friends go to the forest to hunt squirrels for the offering. However, all the squirrels they catch are blind and cannot be used as offerings. Eventually, a perfect squirrel is found, and *Hingaan* chases after it. But the squirrel cannot be shot with a blowpipe and runs up a *Beraan* tree. It turns out the squirrel and the *Beraan* tree belong to *Ine Aya'* from Apolagaan. According to *Kayaan* beliefs, *Ine Aya'* is the protector of humans and nature. *Hingaan* continues to pursue the squirrel and

climbs the Beraan tree. *Ine Aya'* in Apolagaan becomes worried, sensing someone disturbing his possessions. *Ine Aya'* then throws the poison "*telaang balui lejo*" (a liquid that transforms humans into tigers) towards *Hingaan*, but it misses him. *Ine Aya'* tries "*telaang balui tingaang*" (a liquid that transforms people into eagles) and splashes it on *Hingaan*, but it has no effect. Finally, "*telaang kiro*" (a liquid that makes the *Beraan* tree grow tall) is used and successfully makes the Beraan tree grow taller. *Hingaan* cannot catch the squirrel as the *Beraan* tree keeps growing taller, and eventually, he starts to descend. While coming down the *Beraan* tree, *Hingaan* finds a tree branch. Frustration and disappointment lead *Hingaan* to stab the tree branch with the tip of his blowpipe. As a result, the *Beraan* tree oozes sap, which lands on *Hingaan's* body. The sap sticks to *Hingaan's* body and holds him to the tree trunk. More and more sap continues to ooze and dry, covering his entire body. *Hingaan*, stuck in the *Beraan* tree, eventually dies due to being covered in sap.

3.2. Phenomenological Understanding of the "*Hingaan Stuck in Beraan*" Prose Episode

The phenomenological or reflective concept of Paul Ricoeur is to understand the meaning of the text from the perspective of the writer and the actor. Phenomenological meaning sometimes can be the opposite of semantic meaning. Understanding the original meaning of the text written requires an understanding from the perspective of the writer and the actor, even though that meaning emerges later and is not the main reference in Paul Ricoeur's hermeneutics. The text "*Hingaan Stuck in Beraan*" is understood from the perspective of the writer of the book "*Lawe' Verse Introduction: Lawe' Heroes for Beloved*," and the actor of the oral tradition. The phenomenological meaning of the text "*Hingaan Stuck in Beraan*" is:

3.2.1. Writers

S. Lii' Long and Pastor A. J. Ding Ngo wrote the book "*Lawe' Verse Introduction: Lawe' Heroes for Beloved*" published in 1984. S. Lii' Long was the head of Tanjung Karang village at that time. He visited *Kayaan Mahakam* several times and understood the ancient customs of the *Kayaan* people. Lii' Long was skilled in reciting several old *Kayaan* stories, especially the *Lawe* poems. Pastor A. J. Ding Ngo, a graduate of the Seminari Tinggi Ledalero in Flores, was ordained as a priest on September 16, 1945. He served as a pastor in various places, including Europe, the Netherlands, Rome, and finally Putussibau. Ding Ngo, along with S. Lii' Long, collected and recorded *Lawe* poems and other *Kayaan Mendalam* poems on a part-time basis.

According to S. Lii' Long and Pastor Ding Ngo, the story *Hingaan Stuck in Beraan* in the book *Lawe' Verse: Introduction* is related to the nature of *Ine Aya'*, who is described as being irritable, frightening, reckless, and cruel, causing people to dislike and fear him. *Beraan* swallowed *Hingaan Jaan* due to *Ine Aya's* actions. Witnessing this event, people became fearful, prompting them to leave for another place and settle in *Apo Tapaang Lejo*, specifically in *Uduu' Tulaar*, a mountain known as the sleeping place of tigers and animals.

3.2.2 Actors

The epic *Takna' Lawe'* is an oral tradition that is still alive in the *Kayaan* community. Dominikus Uyub, who hails from the *Kayaan* region and is a cultural enthusiast, often heard this poetry. One of the stories is that of *Hingaan Stuck in Beraan*. According to Uyub's account, the story focuses on the character of *Ine Aya'*. *Ine Aya'* is depicted as being furious and angered by *Hingaan's* disturbance of his sacred tree and animals. *Ine Aya'* is portrayed as a strong and egotistical character. Similar to Dominikus Uyub's account, *Ine Aya'* is a competitive character who doesn't want to be left behind and doesn't want to be surpassed by anyone from various aspects. Furthermore, *Ine Aya'* is the type who cannot be disturbed; when she feels disturbed, she takes action and uses her power to stop the disturbance. In this story, *Ine Aya'* employs

various abilities to protect her *Beraan* tree and the squirrels threatened by *Hingaan's* hunting. When *Hingaan* attempts to pierce the tree, it releases a fluid that envelops and kills *Hingaan*. According to Uyub, *Ine Aya'* is also known as a frightening figure; if *Ine Aya's* name is mentioned in *Kayaan* community activities, be prepared for something fearful to occur. *Hingaan* is a figure who follows the rules and teachings of his ancestors, as evidenced by his efforts to obtain offerings for his child's celebration. On the other hand, *Hingaan* is also known as a greedy person. His greediness is apparent in his actions of killing all the squirrels he encounters and hunting squirrels that turn out to belong to *Ine Aya'*. According to Uyub's account of the story, *Hingaan* is a symbol of greed in the *Kayaan* belief system. This is affirmed by Frisna, who portrayed the main character in the opera *Ine Aya'* by Yadi and Miranda. She states that *Hingaan* is a greedy person who hunts all the squirrels and takes and destroys things that do not belong to him. The same sentiment is expressed by composer and scriptwriter of the opera *Ine Aya' Whisper of the Forest* in 2022, Nursalim Yadi Anugerah. *Hingaan Jaan* is a character often misunderstood by most of the *Kayaan* community. Many people have forgotten his story. *Hingaan Jaan* can represent the symbol of greed associated with all aspects of human existence. Ongky, a *Kayaan* sape' artist, expresses a similar notion about *Hingaan's* greed leading to his demise on the *Beraan* tree. From this story, Uyub emphasizes that the tale teaches us not to be greedy and not to take what is not ours; if such behavior persists, there will be consequences. This belief is rooted in the teachings of the *Kayaan* community from the story of *Hingaan Stuck in Beraan*.

3.3 Ontological Understanding of the *Hingaan Stuck in Beraan* Prose Episode

The third stage in Paul Ricoeur's hermeneutics is ontological interpretation. It involves thinking with symbols as its starting point. The interpretation of the text is carried out based on the reader's perspective. Contextualizing the text *Hingaan Stuck in Beraan* resulted in three interpretations:

3.3.1 Rejecting the Teachings of Ancestors

Based on (F.1.) Custom of celebrating the birth of a newborn child in the Dayak tribe. F.2. The birth of a child to *Kering Ningaan* and *Uru Uka* named *Hunyaang Luaan*. (F.3.) The action of *Kering Ningaan* and *Uru Ukah* celebrating *Hunyaang Luaang* according to the custom of *Dange Anak*. (F.4.) The need for offerings for the traditional celebration of *Dange Anak*. (F.6.) They obtained squirrels from their hunting, in which all of them were blind. (F.7.) The squirrels obtained from hunting cannot be used for ceremonial offerings.

F1 has a relation to F3. In the customs of the *Kayaan* community, when a child is born, a ceremonial event will take place, which corresponds to F4. The phrase "customary birth celebration" in F1 signifies the occurrence of a celebration, which has become a tradition. The customary celebration is an organized system of activities based on agreed-upon customs, carried out by a specific group within the community for an event that occurs within it, aimed at establishing a connection with the spiritual world (Sugiarto, 2019).

The "*Dange Anak*" custom in F3 illustrates that within their tradition, there is a customary celebration conducted when there is a birth event (F.2) in the community. The term "offerings" in F.4, F.5, and F.6 signifies the presence of a special offering item that will be presented to ancestral spirits, as an expression of gratitude for the bestowed blessings. For those who believe, offerings hold a profoundly sacred value (Humaeni, 2021), and are usually offered to deities or spirits for specific purposes and usually offered to gods or spirits for a specific purpose. (Humaeni, 2021). However, concerning F7, many squirrels were killed as they didn't meet the requirements for use in the event. Similarly, nowadays when certain individuals engage in deforestation and hunting of living beings for their own satisfaction and profit.

In the 5.0 era, the clearing of forest lands and logging of trees for industrial, construction, and housing needs are carried out without following ancestral regulations. Capitalist entities no longer perform rituals for obtaining permission to fell trees and offerings. With unilateral permits at hand, they can engage in massive land clearing to achieve maximum profits.

3.3.2. Exploitation and Deforestation

Based on (F.5.) The action of *Hingaan* and his friends hunting squirrels by using blowpipes. (F.6.) They obtained squirrels from their hunting, in which all of them were blind. (F.7.) The squirrels obtained from hunting cannot be used for ceremonial offerings. (F.8.) The action of *Hingaan* chasing after the squirrel. (F.9.) The squirrels owned by *Ine Aya'* are pursued by *Hingaan*. (F.10.) The squirrel owned by *Ine Aya'* could not be shot with the blowpipe. (F.11.) The action of squirrels running to *Ine Aya's* tree. (F.12.) The action of *Hingaan* chasing after a squirrel owned by *Ine Aya's*. (F.13.) The action of *Hingaan* climbing up the *Beraan* tree. (F.25.) The squirrel climbing the *Beraan* tree cannot be chased by *Hingaan*. (F.26.) The action of *Hingaan* descending from the increasingly tall *Beraan* tree. (F.27.) The action of *Hingaan* stopping at a *Beraan* tree branch. (F.28.) The action of *Hingaan* piercing his blowpipe spear into the *Beraan* tree branch.

In accordance with F.5, F.6, F.7, F.8, when all the hunted squirrels cannot be used as offerings, *Hingaan* and his friends continue hunting squirrels until they find squirrels suitable for offerings. Similarly, in humans, there exists something called ambition, a natural inclination to possess or achieve something (Dado 2020). Ambition is the manifestation of energy in the form of an active attitude to attain an aspiration or goal. Ambition is fundamentally positive if it can be controlled well. When ambition outweighs one's potential and leads one to employ any means to achieve their desires, even at the expense of others' rights, it will have negative consequences (Kusumahsari, 2012), as illustrated in F.9, F.10, F.11, F.12, F.13.

In F.25, F.26, F.27, F.28, it depicts the moment when humans cannot attain their desires and fail to control their ambition, they will resort to damaging and destroying whatever obstructs them. Certain individuals will employ any means to exploit the forest and the living beings within it for their economic and industrial needs unilaterally. Forest exploitation persists for their personal gains, without considering the sustainability and survival of the forest and its ecosystems.

Greed has led to a significant reduction in the forested areas in Kalimantan and the ecosystems of living beings within it. The most prominent numbers of deforestation in Kalimantan's forest land cover occurred between 1990 and 2014 (Hardasyah 2016) The deforestation rate reached 9%, yet reforestation, as an indicator of environmental quality improvement, was only at 1.38% (Hardansyah: 2016:3). The establishment of a new national capital has also become a controversy among the people of Kalimantan. Development activities that bring economic benefits often result in the loss of various biodiversity in forested areas. Certain individuals will employ any means to exploit the forest on a large scale and the living beings within it for their economic and industrial gains unilaterally. Forest exploitation continues without considering the long-term sustainability and survival of the forest and its ecosystem. Forested areas, which serve as the habitat for living beings, can no longer be inhabited. As a result, many living beings are threatened with extinction and have to move to places that are not their natural habitats, disrupting the established ecosystem's continuity.

3.3.3 Nature's anger and disaster for Nature's destroyer

Based on (F.14) *Ine Aya'* becomes anxious as her squirrel and tree were disturbed. (F.15) The action of *Ine Aya'* witnessing *Hingaan* disturbing the squirrel and the *Beraan* tree. (F.16) The action of *Ine Aya'* taking the poison *teklaang balui lejo* (a liquid that turns a person into a tiger). (F.17) The action of throwing the *teklaang balui lejo* poison at *Hingaan*. (F.19) The action of *Ine*

Aya' taking the *teklaang balui tingaang* poison (liquid that turns a person into a hornbill). (F.20) The action of her sprinkling the *teklaang balui tingaang* poison (liquid that turns a person into a hornbill) on *Hingaan*. (F.22) The action of *Ine Aya'* taking the *teklaang kiro* (liquid that makes a *Beraan* tree grow tall). (F.23) The action of *Ine Aya'* throwing the *teklaang kiro* poison at the *Beraan* tree. (F.29.) The sap falls from the *Beraan* tree onto *Hingaan's* body. (F.30.) The sap that fell on *Hingaan's* body transforms into *Beraan* tree bark. (F.31.) *Hingaan* gets stuck in the *Beraan* tree. (F.32.) The sap that fell on *Hingaan's* body transforms into *Beraan* tree bark. (F.33.) The sap that becomes *Beraan* tree bark grows larger. (F.34.) *Hingaan's* body is covered by the *Beraan* tree bark. (F.35.) *Hingaan* perishes on the *Beraan* tree.

Ine Aya' is a figure known as the "Great Mother" in the beliefs of the *Kayaan* community (Long dan Ngo 1984). The life of the Dayak community is closely connected to their beliefs in ancestral spirits. Their lives undoubtedly involve beliefs in the teachings handed down by their ancestors, regarding what is permissible and what is not in the course of their lives.

When *Ine Aya's* protected creatures are disturbed and feel threatened (F.14, F.15), she becomes wrathful towards those who disturb them. Her anger serves as a form of safeguarding and protection for the well-being of her creatures. *Ine Aya'* employs all of her abilities to protect the squirrel and the *Beraan* tree (F.16, F.17, F.19, F.20, F.22, F.23). When humans engage in forbidden actions or disrupt nature, the natural world responds with anger. The disasters happening today – floods, landslides, forest fires – are all manifestations of the spirits' anger, a consequence of human actions that disrespect and harm the environment.

The sap that drips from the *Beraan* tree due to *Hingaan's* piercing (F.29) as a result of his damaging action is analogized to human exploitation of forests, leading to natural disasters due to the dysfunctional state of the forest. Floods, landslides, and climate crises are outcomes of forest degradation. These disasters actually have a negative impact on human life. When humans cause harm to forests, they themselves will face the consequences, as depicted in F.30, F.31, F.32, F.33, F.34, F.35.

Climate crises and unnatural natural disasters threaten life, resulting from the degradation of forests due to human activities in their treatment of nature, particularly the destruction of forests. The balance of the life cycle is disrupted due to forest degradation. Nature responds according to how humans treat it.

Hingaan's actions represent humans' ambition toward forests. Humans exploit and damage forests, without considering the long-term consequences for future life. The interconnected relationship between forests, nature, and humans, which should coexist, protect each other, and provide life, becomes severed due to the damage inflicted on certain elements. The destruction of forests and their ecosystems jeopardizes human survival. Natural disasters like floods, landslides, and climate crises arise because forests no longer function as they should. These disasters actually have a negative impact on society. When humans damage forests, it is humans themselves who suffer the consequences of various natural disasters.

Based on the interpretation results of the *Hingaan Stuck in Beraan* prose episode, several meanings related to the issue of deforestation, as seen in Kalimantan, are found. The roles of ancestral spirits, nature, and humans have a significant impact on society's life. These three elements are always interconnected in the guiding principles of the Dayak *Kayaan* tribe. Humans need nature to fulfill their needs and also believe in the spirits that govern nature as guidance for their way of life alongside nature. The belief in giving offerings to ancestral spirits is also a part of the community's lifestyle and remains a tradition to this day. Similarly, when it comes to forests, giving offerings to the guardian spirits of the forest is also done to continue preserving and nurturing the forest and its inhabitants.

However, the current condition of Kalimantan's forests is deeply concerning. Humans should be wise in utilizing forest resources and consider the long-term survival of the forest and

its inhabitants. Instead, humans are exploiting both the forest and its living beings for personal gain.

When forests and the creatures within them are disturbed and exploited, the spirits that guard the natural world will become wrathful. Moreover, when humans go so far as to harm these creatures, calamities will befall them as a consequence of their actions. Analogous to today's human life, blinded by ambition, personal interests, and material gain, they continue to exploit forests, claiming to meet their needs without considering the impending consequences. Illegal logging, burning, and forest destruction persist, leading to deforestation. Climate crises and various natural disasters that occur, stemming from this deforestation, are essentially repercussions of human behavior towards the forest.

The three meanings identified – rejecting ancestral teachings, exploiting and damaging nature, nature's anger, and disasters for those who harm it – construct the issue of deforestation. Human actions that misuse the forest's function, illegal logging, destruction, and burning of forests, and transforming forested areas into non-forested lands, pose a threat to life. The disasters that happen, such as climate crises, floods, landslides, and threats to marine life, are forms of ancestral wrath. Attitudes towards nature that were taught by ancestors are not being applied in contemporary life.

4. CONCLUSION

The story within the episode "*Hingaan Stuck in Beraan*" is interpreted through the hermeneutic approach of Paul Ricoeur, employing three stages to generate a new understanding, thereby preventing the text from being monotonous. The written narrative should first uncover its original meaning, which is then comprehended within its context, and ultimately contextualized with the present circumstances, ensuring that the interpretation of the text remains alive.

Semantically, the text narrates the story of *Hingaan* who hunts all the squirrels for his child's birth celebration, triggering *Ine Aya's* anger. Due to *Ine Aya's* supernatural powers, *Hingaan* fails to obtain the sacred squirrels, leading to his disappointment and frustration. As a result, he behaves improperly by stabbing the *Beraan* tree's eye. Due to his actions, the tree sap from its branch adheres to *Hingaan's* body. This sap covers his entire body and leads to his demise.

When examined phenomenologically, from the perspective of the writer and the oral tradition participants, the text "*Hingaan Stuck in Beraan*" focuses on *Hingaan's* greedy attitude, symbolizing greed in the beliefs of the *Kayaan* society, as well as the power and potency of *Ine Aya*'. These two interpretations serve as references in discovering new interpretations of the text "*Hingaan Stuck in Beraan*," thus differing from previous interpretations. Three new meanings are found to construct the current issue of deforestation, namely: 1. Rejecting ancestral teachings; 2. Exploitation and destruction of forests; 3. Nature's anger and disasters for those who harm it.

The spirits of nature, nature itself, and humanity are three interconnected elements in life. Humans should not exploit nature or its inhabitants for personal gain but rather utilize forest resources as necessary and consider the long-term sustainability of forests and their inhabitants. When forest exploitation occurs, it is humans themselves who will face the consequences, as they have already disrupted the natural ecosystem.

Human activities that misuse the functions of forests, including illegal logging, deforestation, and burning, as well as the conversion of forest land into non-forest land, pose a danger to life. Human greed contributes to humanity's own extinction. The extinction of humans and other living creatures is highly likely to occur if this cycle of forest exploitation is not stopped. Ongoing disasters like climate crises, floods, landslides, and threats to marine life are forms of ancestral anger and warnings to humans to return to the attitude toward nature taught by their

ancestors. Gradual human extinction is not an impossible scenario in the world if this phenomenon continues.

The "*Hingaan Stuck in Beraan*" prose episode in the *Takna' Lawe'* manuscript serves as a reminder to those who read it about the importance of preserving and respecting the forest and its inhabitants. Humans need forests for their survival in the world, and it is only appropriate to treat forests with utmost care and wisdom, rather than exploiting them as currently happening in Kalimantan. Deforestation occurs due to the inappropriate use of forests by parties with specific interests. Therefore, protect and nurture the forest and its inhabitants for the sake of human survival.

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