



Speech composition of Kana "Inai Abang Nguak" from Milman Parry and Albert B. Lord Perspectives

Sri Astuti^{1*}, Yoseph Yapi Taum²

¹ STKIP Persada Khatulistiwa Sintang, West Kalimantan, Indonesia

² Universitas Sanata Dharma, Yogyakarta, Indonesia

Abstract

Kana Inai Abang Nguak is one of the oral literary texts of *Dayak Desa* People that has a very unique composition structure. Kana is usually spoken for days so that when transliterated, kana is usually very long. The questions that arises are; how do the kana speakers learn, remember, tell, and bequeath *kana* to the next generation? This paper attempts to answer these questions. Theories of Milman Parry and Albert B. Lord are used to explain the creation of oral and inherited compositions. The results of this study conclude three things as follows. First, *Kana Inai Abang Nguak* is created with formulas and formulaic construction. The formula includes rhyme and repetition of sounds, epithets, and the use of three dominant styles of language, namely parables, metonyms, and parallelism. Second, *Kana Inai Abang Nguak* takes advantage of the groups of ideas or themes already provided by the conventions/traditions. This study found 38 themes used by speakers in telling *kana Inai Abang Nguak*. Third, the inheritance process of Kana Inai Abang Nguak does not involve formal education. A *kana* speaker utilizes formulas and formulaic expressions, and follows the generic kana structure.

Keywords: composition, generic structure, creation, bequeath kana

Introduction

The use of complicated language in the narrative of oral literature, especially in *kana* in *Dayak Desa* community, causes confusion to many young people related to their understanding to the narration of *kana*. In order for young generation to understand and ultimately appreciate it, local wisdom must be used as teaching material at every level of education.

The language used in narrating oral literature is a literary language that is stylized in such a way that it appears as a distinctive language (Teeuw, 2003) ^[1] Poetry is very important. The interesting rhyme is the basis of the *kana* narrative convention. Because the language used in narrating *kana* is literature and is different from the language used every day, this causes it to be difficult to understand by lay people. In order to understand *Kana's* narration, listeners must understand all the rules that apply in *Kana's* narration.

Only a few people were interested in speaking about *Kana* because they did not understand the meaning conveyed. This condition if left unchecked can lead to more abandonment. This paper will discuss the basics of *Kana* narrative convention. This narrative convention is the basis for understanding the meanings conveyed. Thus more and more people will understand *Kana's* narration, so that in the end more and more people appreciate and love it.

This paper will discuss in detail about the narration of *Kana* in *Dayak Desa* community. Until now there are not many young people who understand the narration of *kana*. It is hoped that this initiative will inspire all parties, especially the younger generation of *Dayak Desa* community to be able to appreciate it.

Kana can be said to be the art of speaking beautifully. Beauty in *kana* can be seen from the use of the language used. According to the community of kana connoisseurs, one of the beauties of *kana* is the poetic language used. The more "beautiful" the language used, the more interesting it will feel (Astuti *et al*, 2017) ^[2].

Besides using beautiful language, the language used in *kana* must also provide intense meaning. Therefore, a speaker of *kana*, must have expertise in producing language. Because *kana* uses the style of language, the listener must also understand the use of the language style. Therefore, to understand the reality that occurs in *kana*, one must understand the style of language used (Astuti & Taum, 2017) ^[3].

This paper will discuss in detail the narration in the *Dayak Desa* community using the perspectives of Milman Parry and Albert B. Lord. There are several aspects proposed by Lord (1976) ^[4] in the creation of oral literature, namely formulas and expressions of formulaic, ready-to-use themes, and inheritance. For example in the work of Homer, he examined the use of supplies of formulas as very prominent, such as the use of epithets, especially in poetry in Yugoslavia. These epithets are a formula that is ready to use.

The most stable formulas will be those for the most common ideas of the poetry. They will express the name of the actors, the main actions, time and place. Thus in the line, Vino pije Kraljevicu Marko. "kraljevic Marko is drinking wine. Kraljevicu Marko presents the hero in a complete second-half-line formula. Kraljevic, properly a title king son" or "prince" is treated as a

patronymic. In another line, "Sultan" make it possible to name Selim in a four-syllable initial formula. The young singer learns that patronymics, titles, and indications of city of origin, for example, *od Orasca Tale*, "Tale of Orasac," are of great use in naming his heroes. Epithets are not so frequent in this tradition because the shortness of the line does not present a need for them that cannot be fulfilled by title or patronymic. They come into usage either when there is not title or because the make-up of the line does not allow a long patronymic, or when the singer wishes to express the actor in a whole line, frequently a vocative, as in *Sultan Selim, os svijeta sunce*, "O Sultan Selim, light [sun] of the word" (Lord, 1976, P. 34).

Formula is a group of words that are regularly used to express the main ideas. Every time a speaker tells a story, he always uses the formula. The expression of this phrase is usually remembered by the speaker so that the formula group is ready for use.

One should not conclude, of course, that these singers learned these formulas from Salih or he from them. Salih learned them bit by bit from the singers whom he heard, and they from all whom they heard, and so forth back for generation. It would be impossible to determine who originated any of them. All that can be said that they are common to the tradition; they belong to the "common stock of formula" (Lord, 1976, p. 48-49).

In the oral tradition, for the speakers of his successor must put forward the storyline as he has received, although not exactly the same. This is done to preserve the oral tradition. As Zogic did, when studying the elements of the story, he described the plot as the story taught by Makic to him. Although it is not exactly the same, it is considered the same.

Zogic did not learn it word for word and line for line, and yet the two songs are recognizable versions of the same story. They are not close enough, however, to be considered "exactly alike." Was Zogie lying to us? No, because he was singing the story as he conceived it as being "like" Makic's story, and to him "word for word and line for line" are simply an emphatic way of saying "like." As I have said, singers do not know what words and lines are. What is of importance here is not the fact of exactness or lack of exactness, but the constant emphasis by the singer on his role in the tradition. It is not the creative role that we have stressed for the purpose of clarifying a misunderstanding about oral style, but the role of conservator of the tradition, the role of the defender of the historic truth of what is being sung; for if the singer changes what he has heard in its essence, he falsifies truth. It is not the artist but the historian who speaks at this moment, although the singer's concept of the historian is that of a guardian of legend (Lord, 1979, P. 28).

2. Materials and Methods

The approach used in this study is qualitative. The data were

collected using unstructured interviews, recording techniques, noting and archiving techniques. Data analysis was carried out using a literary criticism approach. Literary criticism is directed at efforts to explore the content of meaning (content analysis) contained in the witness text. The narration will be analyzed based on Albert B. Lord's perspective on the creation of oral poetry.

The data analysis procedure was carried out as folklore data analysis proposed by Endraswara (2009: 223)^[5]. The data analysis procedures in this research are as follows. (1) Open coding, which means opening up to get complete data variations. In this connection, the process of breaking down, sorting, examining one by one carefully which data will be used, comparing between notes, observations, and recordings, conceptualizing, and categorizing (categorizing); (2) Axial coding, which is the reorganization of the classified data. Researchers make connections between categories, so there are no repetitions. The category relationship is analyzed based on comparability, so that clarity is obtained. At the time of the analysis, it was always based on the informant, not only based on theory alone; (3) Display coding, direct presentation presents categories and in-depth analysis. This section also shows supporting photos.

3. Results & Discussion

3.1 Formula and Formulaic Construction

3.1.1 Rhyme

a) Inside Rhyme and Final Rhyme

There are at least two rhymes that are used in the word *kana* which are inside rhyme, and final rhyme. Both of these rhymes form the basis of Kana's narration. In order for the rhyme to be appropriate, the speaker must match words with the same rhyme in one stream. For the sake of the same rhyme, speakers are allowed to change the final sound of one word. For example the word *bunga*, if the rhyme *i* is being used, then the word *bunga* can be changed to *bungi*, if using rhyme *ai*, the word *bunga* can be *bungai*. The following is an example of the use of rhyme in the narration of "Inai Abang Nguak".

*tapi lungak agik gagak Panguang Tingkak ngau sampak
re Pulak Betaaa...wie
tapi Tunang re Puput Gelumang re Tanah Lang dah
nyengkidang lantang siri (teks 3-4)*

"but the story is still the story of Panguang Tingkak with soul mates from Betaaa... wie"

"But the fiancée of the Froth Wave from the Eagle Land has carried a lantang siri"

In the quote above, the use of rhymes is strictly adhered to by the speaker. The rhymes in each of the words in text 3-4 above use rhymes in *k* and *ng*, as seen in the words *lungak*, *agik*, *gagak*, *tingkak*, *sampak*, and *pulak*, while the rhyme *ng* found in the words *tunang*, *gelumang*, *tanah lang*, *nyengkidang*, and *lantang*. The final rhymes appear in the final sound using rhymes *i* as shown in the word *Betawi* in text number 3 and *siri* in text number 4.

b) Opening and Closing Rhymes

In narrating *kana*, in addition to being a means of poetry, rhyme is also a determinant of the high and low notes used by speakers to sing stories. Rhyme is used for medium tones, rhyme for high notes and rhyme for low tones. Speakers are allowed to change the rhymes used when telling stories. To change from one rhyme to another, the speaker must obey the rhyme opening and closing rules. Here are examples of opening and closing rhymes

*uuu... tapi petit agik engkah ke bara
lubah nangun tutur sepatah buah kisah agik engkah ke
pungkah
buuuliii... ik ik ik
'Uuu... but the tongue martial arts still lay the embers'
'Slowly began to say a word of the story was still put to
Pungkaahh
buuuliii... ik ik ik*

In the sentence *uuu... tapi petit agik engkah ke bara lubah nangun tutur sepatah buah kisah agik engkah ke pungkah buuuliii... ik ik ik* are the beginning of rhyme. The last vocabulary in the sentence is ended by the sound *i*, as seen in the word *buli*. The rhyme *i* will be used by speakers in singing *kana*. But this rhyme can be changed when the story of a character when done something or an event that is told has been completed. Here's how to close the rhyme and replace it with another rhyme.

*awaimih u
bunuaa angsaa ada isi daktatai rumah panyai
Pengumai Penyampi Meee...mang
(teks 45)
Ouch, you are the favorite child of the BatuNantai
people Pengumai Penyampi memang*

Pengumai Penyampi memang is used to close the rhyme that is being used. Literally *Pengumai Penyampi memang* does not have meaning (non sense). If the speaker mentions the sentence, it means that one particular event will end and the other one will begin and will be reconciled with a new rhyme.

3.1.2 Language Style

In addition to rhyme, the narration of *kana* is full of the use of language style. Listeners have to master the language style based on the cultural context. The dominant style of language in *kana* narrative is the language of parables, metaphors, and parallelism.

a) Parable

The parable is language style that compares between two different things, but it is considered the same. This language style is characterized by the word comparison, such as *asbagaikan*, *laksana*, *bak*, *ibarat* and so on. *Kana* "Inai Abang Nguak" uses a lot of comparative language styles as shown in the following quote.

*Kebak anak netauk nyabak de pangkin pitak, kebak asa
tik sentuak ngau tunyuak anak atik de pusin ngau tincin
pirak amat desantak asa derentak pantak ngapi (teks 8)*

'So the child who can't stop crying in the room, then feels touched with the little finger, rotated with a silver ring, really feels stung by fire bees'

It was told that *Inai Abang's* son cried whole day. Everyone was surprised to see him kept crying. No one knows the cause of *Inai Abang's* son crying because he was intentional by *Inai Abang* herself. *Inai Abang* who wanted to inform other people that the customary stakeholder has been kidnapped by *Khayangan*. That was the reason for *Inai Abang* to walk along the village. *Inang Abang's* son who was accidentally hurt by his mother cried in pain. The pain experienced by *Inai Abang's* son was likened to the sting of a yelp and a fire bee. The Parable language style is indicated by the existence of comparative words, that is *serasa*.

b) Metaphor

Metaphorical language style is a style that is similar to the style of comparative language, but it does not use the word comparator. Here is an example of the metaphorical language style contained in the *Kana Inai Abang Nguak*.

*tik piak anak Kacam Parak nyengkayu ngeee..nyuan
kelatan mamuak bungkuang kayu resak (teks 163)
u anak nyuruah bekayuang ngau perau umpuang, sikuk
tebelaluang
kementuang, u anak kepuntianak betijak ke
bekungkuang kulak guai ke
merampai Batang saduang jatuk rujuang u anak
bebatak-batak (teks 164)*

Then oh boy, a bird pecking at weathered wood (163)
Oh, the child invited to paddle with a broken boat, someone was thrown downstream, oh child to Pontianak, stepped on the surface of the bush, headed downstream, fell from upstream to downstream oh the child screaming (text 164)

The quote above is used by *Inai Abang* to entertain his son. In the text 163 tells that there are woodpeckers that peck wood. Through this text, *Inai Abang* wanted to inform all people that the house of *Keliang's* parents was attacked by *Khayangan*. The woodpecker who pecked at the wood resembled the *Khayangan* who had ravaged the house of *Keliang's* parents. The text 164 tells that there are also monkeys that paddle using damaged canoes, so they are thrown and fall downstream. This text likens *Keliang's* parents who were kidnapped by *Khayangan*, because of a power that is not equal, so he loses in battle. Damaged canoe likens unbalanced power.

c) Metonymia

Metonymy is also called trope renamed. Here is an example of metonymy language style.

*kanuk anang betumuah mali kenuk u jempuli tanam
anang tumuuh mali u ma
Betingi Nian kian napan Ujai Nguman sak Bulan
Menturan aji bekumang kebak
u pemupu tebidah dinga mih telanyiang ladah malam*

*ma tuk aku ampah
pelanyau sak buntut tanyuang (teks 593)*

You are wrong to come here now, I'm getting my mothly period oh Betinggi Nian kalian ke Ujai Nguman orang Bulan Menturan Aji Bekumang, tonight I was killed. (text 593)

The quotation in text 593 tells that Keliang's arrival to Khayangan was at the wrong time. Keliang came to Khayangan when he was no longer single, thus blocking his love along with Kumang Tanan Remayan, the younger brother of *Lanai Sarak Tengkelai*, a magical figure from Khayangan. Besides that, the arrival of Keliang to Khayangan was to fight. *Kumang Tanan Remayan* said that if it was like this, tonight the water would spill out of his neck, he would go after *buntut tanyuang* "another name of the afterlife". The language of the parable appears on the deceased word replaced with the water that spills out. The water that spills out replaces the blood that has spilled out of his body or is covered in blood. Bloody replacing the word deceased from being killed. The afterlife is also replaced by the *buntut tanyuang* 'tip of the head'.

d) Parallelism

One of the things that makes kana can be told very long is the amount of parallelism. Almost in all parts, to emphasize meaning, repeated repetitions are actually the same meaning. However, to achieve a poetic effect and emphasis on meaning, repetition of meaning is repeated. The following is the repetition of meaning in the narration of Kana Inai Abang Nguak.

i) Starting and end the story

The kana figure is believed to be a powerful and holy character who lived in the past. Therefore, to tell the story, speakers have to ask for the permission from the Kana character and to all listeners of Kana's narration. This is done to obey the rules of manners and politeness.

*lubah nangun tutur sepatah buah kisah agik engkah ke
pungkaaahhh buuuliii... ik ik ik (teks 2)
tapi lungak agik gagak panguang tingkak ngau sampak
re Pulak Betaaa...wie (teks 3)
tapi agik engkah ke sak pungkah bedani karang agik
teping ngau tunang urang gelumang ngensili (teks 25)*

'Slowly began to speak, a story still told *Batu Nantai*' (text 2)

'But the story still tells of the *Inai Abang* who is matched with *Apai Abang*' (text 3)

'The story will tell people from *Batu Nantai*, will tell a soul mate from the land of Java' (text 25)

The quotations above are several examples of the meaning repetition in *kana* narration. In the example as shown in the quote, the speaker said that the story would begin by telling people from *Batu Nantai*. Sentences in text 2, 3 and 25 have same meaning.

ii) Closing the Story

When the story about one of the characters will be ended and will tell another character, the speakers have to convey it to the listener. All existing rules are strictly followed by speakers.

*sidak riam batu ikan nginik kempangan patah
ngelengang (teks 120)
sak Dani Dan Diri lakak de pampang (teks 181)
sidak Riam Batu Ikan nginiak kempangan patah
ngeleee...gang (teks 325)*

'The people from *Batu Nantai* stepped on the end wood and it suddenly broke'

The people from *Batu Nantai* were released at the branch'.

'The people from *Batu Nantai* stepped on the end wood and it suddenly broke'

The meaning of the quote is that the speaker will end his story about people from *Batu Nantai*, and speakers will tell people from other regions.

3.2 Ready-to-use themes

There are 38 themes in *Kana Inai Abang Nguak's* narrative. These themes are ready to use. Speakers only memorize the order of the story line and the existing themes. Thirty-eight themes are ready to use scenes prepared by the convention, which can be used by various storytellers every time they want to tell the story of *Kana Inai Abang Nguak*.

1. *Inai Abang* child's cries all day long
2. *Inai Abang* Tells the history of each village in the story of *kana* or *buah kana* to his child.
3. *Inai Abang* tells a character who was given the mandate by his ancestors
4. *Inai Abang* tells of marriage that is prohibited by custom
5. *Lanai* and *Apai Abang* compete for magic and are won by *Apai Abang*
6. *Inai Abang* shows his magic in the presence of powerful figures
7. *Inai Abang* tests the magic of powerful figures
8. *Lanai* wants to kill *Inai Abang's* baby who is still a baby because he cries along day
9. *Inai Abang's* son tells magicians that *Keliang's* parents have been attacked by Khayangan people
10. *Keliang* is hidden by *Inai Abang* in a jar tied with thread
11. Earth inhabitants agree to attack *Khayangan*
12. All residents are notified that they must stop all their activities and are asked to donate because *Laja* will call a ghost
13. *Laja* calls a ghost
14. *Laja* feeds all the ghosts to be full
15. *Laja* asks for helping from all the ghosts to attack *Khayangan*
16. *Laja* and his troops leave for *Khayangan* guided by ghosts
17. *Laja* and his troops arrived at the fig tree used to ascend to *Khayangan*
18. *Laja's* troops rest on a fig tree
19. *Keliang* is given supernatural powers by *Kumang*

20. *Keliang* departs after Laja's troops who have arrived at the fig tree
21. The arrival of *Keliang* is thought to be an enemy by Laja's forces
22. *Keliang* leads troops up to *Khayangan*
23. *Keliang* opens the key to *Khayangan* with a weapon supplied from *Kumang*
24. *Keliang* kills the guard of the Key of *Khayangan*
25. *Khayangan's* key was repaired by *Keliang*
26. Laja's troops hid from the *Khayangan* people
27. All traces are changed by *Keliang*
28. *Khayangan* people get a bad feeling
29. *Khayangan* people check the *Khayangan* key
30. *Khayangan* People is *gawai*(doing sacred thing!) to give tribute to ancestors
31. Laja's troops entered to *Khayangan* settlement area
32. *Keliang* released his two parents-in-law, namely *Jengkuan* and *Kumang's* parents
33. Lanai frees *Keliang's* parents and his future wife, *Dabung*, *Keliang's* younger sister
34. Laja's troops began attacking *Khayangan*
35. *Khayangan* peoples are not able to face attacks from earth
36. *Khayangan* asks for help to the land of Java
37. The *Khayangan* house was burned by fire
38. *Khayangan* loses war.

3.3 Inheritance

How is *kana's* inheritance process from older generation to next generation? This sub description discusses the question through a description of: 1) The nature and existence of *Kana*, 2) Distribution of *Kana*, and 3) Transmission way and acquisition of *Kana*.)

The Nature and Existence of *Kana*

Kana is a type of oral folklore. *Kana* belongs to the story of folk poetry, and it is delivered accompanied by singing. *Kana* can also be classified into folk songs/lyrics, which are lyrical songs, which tell narrative folksongs. *Kana* is similar to prose story. The difference between *Kana* and proses is in poetic language use.)

There are several names that are used in each region, especially in the Dayak tribe for mentioning *kana*. *Dayak Desa*, *Dayak Kebahan* and *Dayak Ketungau* communities call it *kana*. *Dayak U'ud Danum* community knows it as *kelimo*. *Dayak Suait* call it *bambay*, *Dayak Kubin* call it *engkana*, and others.

Content and figures in folk poetry stories are different in each region. *Kana* in tradition of *Dayak Ketungau* community tells of the origin of humans. Whereas *kana* in tradition of *Dayak Desa* community, especially in Dedai district, Kelam Permai District, and Kayan Hilir district, *kana* tells about *Kayangan* figures and pray for rice-plant spirit. In *Dayak Desa* tradition that live in Sepauk district, *Kana's* contents tell the origin of rice-plant, starting from land clearing, until rice-plant is processed into rice

In oral tradition of *Dayak Desa* tribe community, *kana* has form of folk poetry story, a kind of long poem spoken by certain peoples who have expertise. *Kana* is delivered like a person singing, with recitative tones or repeated and distinctive features of *Dayak Desa* song.

There are three types of *kana* in *Dayak Desa* Community tradition, namely *kana*, *kanapadi*, and *kanatangi*. The most popular way is *kana*. *Kana* tells heaven figures. *Kanapadi* serves to pray for the spirit of rice-plant and thanksgiving for the harvest that has been given. As for *kanatangi*, it is a *kana* in form of poetry that containing praises for fellow human beings. *Kanatangi* is not in prose form

According to *Dayak Desa* community's belief, in ancient times humans lived together with the Gods and *kayangan* community. Life in ancient times was very obedient to the rules. Between humans and *kayangan* people, as well as Juata - the name of God for *Dayak Desa* community - as well as other living things, stay and live in the same world. Humans are divided into various tribes and sub-groups. Humans live on earth, *kayangan* people return to *kayangan*, and *Juata* goes to heaven.

Lives of figures in *kana* are believed by the *Dayak* Village community had lived in the past. *Kana's* figures are almost similar to humans, but slightly different from humans. *Kana* character is like a human, but has abilities or strength that is not the same as humans. It could be said that the *kana* character is a Demigod

According to *Dayak Desa* community's beliefs, life in the past was very sacred. As mentioned above, all can coexist without problems. No one violates the rules, such as adultery, fighting, selfishness, taking the rights of others, and so on.

When humans violate the rules and norms that apply in the community, then people are separated from humans and cannot coexist as before. Because human attitudes are envy, jealous, taking possession of others who are not their rights, and so on, then humans cannot coexist with *Kayangan* community. This is making *Dayak Desa* community think that humans are not being able to live together with the *kayangan* community. By *Dayak Desa* tribe, figures in *kana* are holy figures.

Distribution of *Kana*

At present, *Kana* is still alive and enjoyed by the people who own it. *Kana* devotees are parents. People usually sing *kana* at the time of thanksgiving ceremonies for the abundant harvest, occupy a new house, when farming, to entertain mothers who weave, and others.

Kana has many versions. *Kana* comes with a different story. A speaker can have more than one different story because *kana* has a different story and existence of *kana* is very much. It is estimated that the title *kana* belongs to the *Dayak Desa* community in particular, reaching hundreds of titles, approximately up to three hundreds of titles

Each *kana's* title allows every figures have a different story with another title. For example Bedai's figure in the title Bedai Mantuah Asam is told Bedai is married to Kumang who is actually not his soul mate. In *Kana* entitled Kumang Mali Belaki, Bedai and Lanai were told to propose for Kumang, but they were not accepted, with the reason is Kumang could not get married.

Kana with the same context is spread in several villages in three districts, Dedai district, Kelam Permai District, and Kayan Hilir District. The villages that have *kana* with the same context are Merempit, Kerapa, Engkirai, Pakak, Jantak, Buluk, Lalang, Pauh Desa, Sei. Manan, Endap, Belepung,

Seranggas, Engkaras, Emparu, Menaung, Pengan, Medang, Ransi, Empukat, Sepan, Lanjing, Baning, Terumbuk, Empaci, Ensait, Sei. Maram, Merepak, Ajak, Tekang, Kebung, Kenukut, Jerora, Jongkong Sabang Laja, Umin, Mangat, Pelaik, Entalang, and Engkelumbik. Until now the villages mentioned above still have *kana*. Each village still has speakers who can narrate *kana*.

Transmission way and acquisition of *Kana*

At present, young generation for *Kana* successors is very lacking. The youngest age of speakers is up to fifties. It is because the development and inclusion of external culture which causes the young generation is more interested in other activities. Literature like *kana* gets less attention.

As explained above, *kana* is narrated by singing. In each lyrics or line in one particular section, must have the same final sound. Speakers can change the sound by ending the previous sound. For example, it is changing the assonance u to i and so on. There are at least five final sound equations in *kana*, namely ai, i, an, a, ang. Speakers can choose the final sound and change from one sound to another.

Tones used in *kana*, tend to be recitative, or repetitive. Usually, when starting and ending a song, the speaker does a long duration for one stream of words. One sound is extended with a distinctive grip.

Kana's narrative process takes a very long time because *kana* has a very long story. *Kana* can be narrated for weeks or even months if all epithets are used. *kana* can also be narrated by reducing the epithet so it needs shorter time.

In the tradition of *Dayak Desa* community, to get *kana* is not easy. A person who wants to become a *kana* artist must master every storyline for each title that he learned. Usually he must study specifically for a teacher to get a storyline. For one story, it takes a long time.

The *kana*'s inheritance process is done by formally. A student learns to his teacher about the storyline of each *kana*. For one story, it takes weeks or even months to learn *kana*. The teacher bequeaths the *kana* storyline to his students by telling the story line, in the *Dayak Desa* language called *benani*. *Benani* is telling *kana* without sing it. Every speaker must remember the plot in each *kana*.

According to the informant in this research, that is Mr. Began, to learn about *kana*, he took months. The informant learned about *kana* when he was still young. His age was still a teenager before he stepped into puberty. He was around twelve years to thirteen years old. The informant got *kana* for free from his teacher. The teacher who was taught him is his own father

4. Conclusions

The results of this study conclude three things as follows. First, *Kana Inai Abang Nguak* was built with formula and formulation construction. This is related to Parry-Lord's view. The formula or convention formula includes using systematic rhyme and sound repetition, epithet or giving a very dominant nickname and following strict rhyme rules, and using three dominant language styles, namely parables, metonymy, and parallelism. Second, *Kana Inai Abang Nguak* utilizes groups of ideas or themes that have been provided by conventions / traditions. This study found as many as 38 themes that were

used by speakers in telling the story of *kana Inai Abang Nguak*. It can be said that if someone wants to say *kana Inai Abang Nguak*, he only needs to memorize the 38 themes. Third, the inheritance process of *Kana Inai Abang Nguak* does not involve formal education. In addition learn informally from the teacher, a *kana* speaker only utilizes formulas and expression formulas, and follows a generic structure.

5. References

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