

Structure and Functions of Oral Tradition of *Sansana Bandar* Dayak Ngaju, Central Kalimantan

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ABSTRACT

Sansana Bandar is a type of oral tradition of the Dayak Ngaju Central Kalimantan that can still be found today. As the name implies, *sansana Bandar* is a story about the life of a character named Bandar. In the life of the Dayak Ngaju people, *Sansana Bandar* does not only have an entertainment function but also has a ritual function, namely as a medium for conveying ideals. *Sansana Bandar* is usually performed at night, spoken in the Dayak Ngaju language by a speaker called *panyansana*, without musical instrument accompaniment, and equipped with offering equipment. The greatness of the Bandar character as narrated in the *sansana Bandar* is very different when compared to the greatness of the character in other legendary stories in Indonesia. A very important difference between Bandar and other stories is that there is no physical conflict found to build Bandar's character as a great character. On the other hand, Bandar's greatness was built through the characterization of Bandar as a modern human. Bandar is also said to have good intellectual abilities. Based on the structural analysis that has been carried out on the Bandar story text, it can be found that in a narrative structure, Bandar's story text is different from other stories. Functionally, the *sansana Bandar* in the life of the Dayak Ngaju community today has two additional functions, namely the function of language maintenance and the function of identity.

Key words:

oral tradition; *sansana Bandar*; narrative structure; functions

Introduction

Oral tradition (folklore) is anything that is spread orally in traditional society and can be found in various informal communications [1,2]. The classification of folklore is carried out by Brunvard [3], who classifies folklore into three major groups. The classification is based on the form and type of folklore. The three major groups are: (1) verbal folklore is a folklore whose form is purely oral. (2) Partly verbal folklore, and (3) nonverbal folklore, which is a non-verbal folklore.

Sansana Bandar is one of the oral traditions of the Dayak Ngaju people of Central Kalimantan which developed orally and can still be found in today's life. *Sansana Bandar* is a story about the life of a character named Bandar. It is spoken by someone called *panyansana*. The story of the Bandar character's life from birth to adulthood can also be found in the form of folklore. Several folk stories that tell the life of Bandar have been written and published in several print media in Central Kalimantan [4,5,6,7,8,9]. Both in *sansana Bandar* and in folklore, all tell Bandar with the same narrative, namely Bandar as a great Dayak man. Bandar's greatness is very different when compared to other legends in Indonesia such as the Panji story from Java, the Jokotole legend from Madura, and the story of si Pitung from Betawi. Bandar's story is also

different when compared to other folk tales that were also born and developed in the Dayak Ngaju community such as the Nyai Undang story and the Nyai Balau story. The very important difference is that there is no physical conflict found to build Bandar's character as a great character.

In the life of the Dayak Ngaju community, *sansana Bandar* also occupies a ritual function, namely as a medium for praying dreams. In this function, the *sansana Bandar* has similarities with the oral tradition of Arsi Oromo in Africa [10]; siwang ritual in the Semai community in Malaysia [11] and the Tailhand Nang Talung puppet [12]. A *sansana Bandar* event must also be equipped with several objects as offerings. Citizens who will carry out the *sansana Bandar* event must prepare various kinds of offerings (*sesajen*) before the event starts.

This research article aims to describe the narrative structure of the Bandar story text that is told in the *sansana Bandar*. The discussion of the narrative structure and function of the *sansana Bandar* is to determine the characteristics of the text structure of the Bandar story and also to determine its function in the life of the Dayak Ngaju community today. The discussion of the narrative structure was carried out by utilizing two analytical models, namely Vladimirov's morphological analysis and Levi-Strauss' structuralism analysis model.

Method

This research is a qualitative descriptive study which aims to describe the structure and function of the Bandar sansana oral tradition in the life of the Dayak Ngaju people today. The data source of this research is the sansana performance Bandar Busu Hanyut which was carried out and recorded on March 3, 2018 in Kuala Kapuas City, Central Kalimantan. The story about Bandar which was told in the show was then transcribed in a written text to be analyzed in this study. The data analysis technique used is the narrative structure analysis model ala Vladimir Propp and Levi-Strauss.

Discussion

Summary of The Story

Tamanggung is a leader in a village who is just and very wise. Tamanggung and his wife, Nyai, were the richest people in Lewu Luwuk, Batawi Village at that time. Their treasure in the form of gongs and jars is very much. The treasures are arranged in a row, the rows will be very long, they will not be able to be passed in one day. Although they wallow in luxury and honor, they have the sadness of not having children even though they have been married for a long time. Tamanggung then asked for help from Basir Apu Jamanang and Bampangan Bawin Balian to hold a ritual request to have offspring. They then held the *Balian Balaku Anak ritual* (ritual to beg for children).

Three months after the request was made, Nyai was declared pregnant. Tamanggung and Nyai are very happy to welcome their future child. After Nyai was nine months pregnant, their child was born, a very handsome baby boy. The baby boy was then given the name Bandar. When he was a child, Bandar had shown his different characteristics from other children. Bandar and well-mannered. He liked his friends a lot because he was always able to provide solutions to various problems that occurred. When he grew up, Bandar became increasingly handsome and very charming.

At the age of adolescence, Bandar has received a lot of trust from the wider community. He has often been asked for help to solve various problems. He has a kind of expertise in diplomacy so that many problems can be resolved properly. Bandar wants to go wandering (wander) to seek experience and trade. He bought a lot of forest products from the village such as rubber latex, jelutong, rangkang, tengkawang, resin and rattan. He will bring these goods and sell them on overseas lands. Bandar is mysteriously told to meet a girl named Axis Kurung. At the meeting,

Bandar immediately applied for the Axis Brackets. The Axis Brackets convey some requirements that must be fulfilled by the Bandar if he wants to marry himself. On that occasion there were 8 requests submitted by the Axis Brackets to the Bandar. Because Bandar is going to migrate, then on that occasion Bandar and Sumbu Kurung make an agreement that they will unite, the agreement is marked by the exchange of their two rings. After that Bandar said goodbye to go wandering.

Before going to wander (wander) Bandar held a farewell party for seven days and seven nights. Bandar's first destination was to Banjar land. After arriving in Banjar land, Bandar met with Banjar merchants. Before meeting the merchant, Bandar deliberately dressed neatly and nicely to make it appear convincing. He then offered his merchandise to Banjar merchants. Some items were purchased in cash by Banjar merchants using ringgit. Some of them are exchanged for goods (barter system). During the meeting, Banjar merchants also asked Bandar to help resolve several unresolved problems in the area. Bandar accepted the offer.

Bandar merchants are satisfied with Bandar's work in solving various problems. He was amazed by Bandar's charisma and ability to solve various problems. Bandar merchant then intends to ask Bandar as his son-in-law. The request was rejected by Bandar because he had an agreement with the Axis Brackets. Many Banjar girls fall in love with Bandar and want to be his wife. This can happen because Bandar is not only physically handsome but also has a strong character so that many Banjar girls are attracted. But all of that was rejected by Bandar. Bandar then went to wander across the Java Sea to Betawi land. In Betawi lands, Bandar does a lot of trading goods with Betawi merchants. Similar to the land of Banjar, in the land of Betawi Bandar also received the trust to solve various problems. Bandar is also widely liked by girls in Betawi land. In the Betawi land, Bandar performed several rituals to ask for directions to the almighty. On that occasion Bandar was also told that 40 nymphs were visited, all of whom were attracted by Bandar good looks. Bandar did not respond to all of that. Based on instructions from the Almighty, Bandar felt that he had migrated enough and he then decided to return home.

Tamanggung and Nyai were very happy because their son, Bandar, had returned from interactivity. They then threw a party for seven days and seven nights to welcome Bandar, who had left the village for three years and three months. Bandar then performs many magical rituals to be able to obtain several items as a requirement for applying for the Axis Brackets. All of these items were successfully obtained by the

Bandar. When Bandar arrived at the village, Bandar was able to fulfill all the requests that had been asked by Sumbu Kurung. Axis Kurung then disguises himself as Indu Tandang. The disguise carried out by the Axis Brackets was actually still known by the Bandar. When the Axis Brackets pan for gold, all the gold that has been hammered into various forms of jewelry cannot be worn by the Wick Brackets. Then Bandar said that it was because he did not want to claim to be the axis brackets. Finally, Indu went away to admit that he was actually the Axis Kurung in disguise. After acknowledging his disguise, all of the jewelry can be worn by the Wick Brackets. Bandar and Sumbu Kurung then married and threw a party for seven days and seven nights.

The text of *Sansana Bandar Busu Hanyut* in Vladimir Propp's Model of Analysis

Propp in the morphological analysis explains that there are 31 actors' functions in the story which are divided into four circles (spheres) of narrative units,

Saritan Lewu Luwuk Dalam Batawi, Kampung Tumbang Danau Ruhai.

Uluh Lewu Luwuk Dalam Batawi, tatau jandau malabien, bagare ara Tamanggung Kapala

Jaka netei parung bagakumat hintan, tanjung jandau dia tau lepah.

Iye ampin Tamanggung Kapala uluh Lewu Luwuk Dalam Batawi, puna tutu are barang panatau, baya bagantung itung dia lalangena jatun ati Salundik Uhing pengganti diri.

Bagantung itung dia lalangena bagare jatun salundik uhing, bilak matei lumpung.

The text excerpt which contains the initial part of the story does not indicate the existence of the seven actions or functions described by Propp in his morphological analysis. The circle of introduction in the text of the sansana Bandar Busu Hanyut contains an introduction to the characters and the problems faced by the characters. These problems are Tamanggung's anxiety and sadness because he has not had offspring. This sadness is a problem faced by the characters and then gives birth to further actions. This situation does not correspond to the 7 situations described by Propp in the first circle.

Furthermore, Propp explained that there are 4 actions or functions of figures that fall into the second circle, namely: crime (vilianny) and lack (lack); mediation

namely the introduction circle, the story content, the donor series, and the fourth circle is the hero return. The function in the Propp concept is the action of a character that is limited in terms of meaning for the way of the play [13,14]. In the first circle, Propp explained that there were 7 situations and actions of the characters. The seven actions or functions are: leaving the house (absention), prohibition (interdiction), violation of interdiction, spying (reconnaissance), delivery, fraud (trickery), and complexity (complicity).

Meanwhile, the initial part of the Sansana Bandar Busu Hanyut story contains an introduction to the story character, Tamanggung. Tamanggung is said to be the leader of a village, namely Kampung Luwu Dalam Batawi. The character introduction section contains an overview of Tamanggung's life as a well-respected and wealthy leader. The beginning of the story of the Bandar Busu Hanyut sansana text can be seen in the following quote.

The story is about Kampung Luwuk Dalam Batawi, Kampung Tumbang Danau Ruhai.

The extraordinarily rich native of Luwuk Dalam Batawi is named Tamanggung Kapala

If you walk through the entire space of a beautiful house decorated with diamonds, you can only walk one day without running out.

The situation regarding Tamanggung Kapala, a native of Kampung Luwuk Dalam Batawi, is true that he has a lot of wealth, only he is incomparably disappointed because he has not found a substitute child for himself.

The great heartache of not having offspring is like dying and becoming extinct without a story.

(mediation); counter-action begins, and departure. The next story event in the sansana story text Bandar Busu Hanyut is Tamanggung's attempt to get offspring. He ordered his men to go to a place called Lake Layang to meet a balian named Bibi Tamanang. The story incident resembles the departure function in the Propp concept. Propp explains that departure is a function that describes the departure of a hero character from home as a result of a crime he has received. The heroes will go on to find solutions either in the form of a quest for magical objects or help in some other form.

The departure of Tamanggung's men in Sansana Bandar Busu Hanyut resembles the function of departure, although it does not show complete

compatibility. The purpose of the Tamanggung subordinates' departure was to ask for help from Bibi Tamanang to lead the balian anak ritual. The help sought was not in the form of a search for magical objects but the willingness of a balian to lead the ritual. The motive for leaving was driven by a situation where there was no offspring, not because there was a crime against Tamanggung. Thus, the function of departure in Bandar Busu Hanyut sansana is more driven by a lack (lack) not because of a crime (villany).

In the third circle, Propp explained the character's actions to find ways to solve problems. This third

circle contains 8 actions or functions, namely: the first function of assistance (first function of the donor); hero's reaction; recipe of magical agent (receipt of magical agent); guidance (guidance); battle (struggle); introduction (branding); victory (victory) and first failure (liquidation). The next story event in the sansana text of the Bandar Busu Hanyut story is a meeting between Tamanggung and Bibi Tamanang to discuss the implementation of the balian child ritual. The following is a text excerpt that describes the events of the story.

Narai balian tuh nah ikau andi? kuan kutak Tamanang.

Handak manggau salundik uhing aku, auh sarita

Pama are barang panatauku te nah, jatun atun manggantung itung salundik uhing, mangganti aku melai lewu Luwuk Dalam Batawi.

The next event illustrates Bibi Tamanang's willingness to lead the child balian ritual at Tamanggung's request. This event can be categorized as the first function of assistance in the concept of Propp (first function of the donor). Furthermore, it is told of the departure of the Tamanggung group and their men to the mouth of the Kahayan River to carry out the ritual. These events are similar to the guidance function in the Propp concept, although they do not show full compatibility. Propp explained that the guidance function is when a hero character is guided and taken somewhere. The ritual performed by Tamanggung is aimed at jatha (ruler of the underworld).

Furthermore, it is said that Jatha gave her third child to Tamanggung through a red fruit symbol. These events resemble the hero's reaction function in the concept of Propp. The red fruit is then eaten by Nyai, Tamanggung's wife. Nyai later became pregnant and gave birth to a boy who was named Bandar. The events of Nyai's pregnancy and Bandar's birth resemble the victory function in the concept of Propp. This event can be classified as victory because Nyai's pregnancy and Bandar's birth were victories over the ritual efforts that had been carried out. This event did not fit fully into the Propp concept because the victories were not preceded by a battle event.

The last circle or the fourth circle in the morphology of Propp, there are 12 actions or functions, namely: return; pursuit; rescue (rescue); unrecognized arrival; unfounded claims; difficult

What balian will you do my brother? Tamanang said.

I want to find offspring, yes my brother.

So many of my wealth, but if I don't have children who replace me in the village of Luwuk Dalam Batawi.

task (difficult task); settlement (solution); recognition (recognition); disposal (expouse); change in appearance (transfiguration); punishment (punishment) and marriage (wedding). The final part of the text of the sansana Bandar Busu Hanyut tells of Bandar's return to his hometown even though he has been successful in an overseas place. Bandar then married a girl named Sumbu Kurung. When he was about to meet Bandar, Sumbu Kurung had a chance to disguise himself but the disguise was exposed. The final part of the story shows that there are two functions in the Propp concept, namely return and marriage. Marriages in the Propp concept are generally carried out between princes and royal princesses. Sansana Bandar Busu Hanyut does not mention the royal background so that there is no function of marriage (wedding) which refers to marriage within the kingdom.

In addition to suggesting 31 actors' functions in the story, Propp also formulated 7 types of actors in the story, namely: the villain (villain); the donor; the magical helper; the princess and her father; the dispatcher; the hero or victim and the false hero [13,14]. Not all of the seven types of figures classified by Propp can be found in Bandar Busu Hanyut sansana. The only types of characters that can be found are the donor (aunt Tamanang) and the magical helper, namely jatha (the ruler of the underworld) who gave her third child to become Tamanggung's child.

The Text of *Sansana Bandar Busu Hanyut* in the Levi-Strauss Model of Structuralism Analysis

The Levi-Strauss structuralism analysis model focuses more on the smallest story building units (mitemes) and their relationships. Levi-Strauss structuralism is widely used to analyze the structure of oral traditions, especially those in the form of myths. Myths according to Levi Strauss are cultural messages to members of society [15]. Myths can be fairy tales or stories. For Levi-Strauss, myth has its own grammar. To express the grammar of myths, two steps are required: searching for the ceritheme / miteme (mytheme) and compiling the miteme in syntagmatic and paradigmatic charts. Ceritheme are the smallest elements in myth. A ceritheme can be a sentence or a series of words in a story or myth. Levi Strauss' structuralism analysis in his technical work also divides the story into episodes, not in the form of sharing scenes [13,16].

In contrast to the concepts of Propp, Levi-Strauss does not explain the existence of cycles of events consisting of the functions of the actors. Levi-Strauss introduces the four levels that can be found in fairy tales, namely the geographical level; (2) techno-economic level; (3) sociological level; and (4) the cosmological level [16]. The four levels will provide information or a description of people's lives that are told in myths or stories.

The geographic setting of the *sansana Bandar* story text describes the life of the Bandar family who lives in a village on the riverbank. Life on the riverbank, among others, can be inferred from the emergence of the phrase Batang banuang Panjang in the text of the story which refers to a place to bathe on the river bank. The incident in the next story shows a movement in the geographical background, namely the departure of Tamanggung's men to the shore of Lake Layang to meet a balian named Bibi Tamanang. The purpose of the trip was to ask Aunt Tamanang for help. The geographical background movement then occurred at the departure of the Tamanggung group towards the mouth of the Kahayan River by boarding a banama boat to perform the balian anak ritual (ritual to get children). After the ritual was finished, there was another movement in the geographical background, namely the return of the Tamanggung group from the mouth of the Kahayan River to Kampung Lowok Dalam Batawi.

The geographic background movement then occurred when Bandar was an adult, he traveled to trade to Banjar. Through the Java Sea, he boarded a large ship filled with forest products to the Banjar

area. The trade carried out by Bandar in the Banjar area was successful. He then decided to return to travel to further areas, namely Betawi. Bandar also managed to do good trade in the Betawi area. After the success of his trade, Bandar returned to his hometown. Based on this geographical level, an overview of the Dayak Ngaju people can be obtained not only related to things that are geographic in nature but also related to the belief system and also the economic system of the community.

The geographic background movements that can be found in the text of *sansana Bandar Busu Hanyut* can be grouped into two motives, namely for reasons of belief and economic reasons. The trip of Tamanggung's men to Lake Layang and the group's trip to the mouth of the Kahayan River were encouraged because they were related to the community belief system. The trip is in order to carry out rituals to solve the problems at hand. If depicted using the scheme, the movement of the geographic background shows an oppositional relationship, namely the journey from land to water. Likewise, in the movement of the geographical background with economic motives, there is an oppositional relationship between the village and the urban areas. In several historical studies, information can be obtained that the Banjar and Betawi areas are quite busy trading areas. The geographic movement then showed another contradiction when Bnadar decided to return to his hometown from overseas places. The conflicting relations that can be found at a geographical level can be seen as follows.

Land ----- water

Kampung ----- town

City ----- hometown

At the techno-economic level, it can be seen how Bandar uses the trade economy mode as a livelihood. The trading system carried out by Bandar was a breakthrough in a new economic system in the life of the Ngaju Dayak people. The Dayak community is more often described as a farming community, not a merchant community. Furthermore, the sociological level in the *sansana Bandar Busu Hanyut* can be seen in the social stratification system of the Dayak Ngaju community, namely the emergence of Tamnggung figures at the beginning of the story who are positioned as village heads. This illustrates that the Dayak Ngaju community already has a social stratification system even though it is a simple concept.

Csharer [17] argues that there is a group classification in the social life of the Dayak Ngaju

community which is called *utus gantong* (*tatau*: the clever and gallant); *utus randah* (the low class both socially and economically); *jipen* (slave); send *oloh hantuen* (ghost group) and send *oloh balian / basir* (ritual leaders). *Utus gantong* is used to refer to community groups with high social class. They are clever and brave. *Utus randah* is a term used to describe an inferior group. *Utus Randah* will usually work for the *Utus Gantong* family as a form of service. Based on the class division stated by Csharer, the Bandar family in the *sansana Bandar* text can be categorized as the *utus gantong* group. This can be seen from the position of Tamanggung as village head and the wealth he has both intellectually and materially.

Furthermore, the cosmological level of the text *sansana Bandar Busu Hanyut* is seen in the *ritual balian anak* Tamanggung to have children. In carrying out the ritual, Tamanggung brought a large group on a *banama* boat to the mouth of the Kahayan River. The ritual is addressed to *Jatha* (ruler of the underworld). *Jatha* is part of the belief system of the Dayak Ngaju community, namely *Kaharingan*. Meanwhile, knowing that there was a ritual performed by Tamanggung, *Jatha* in the underworld then asked his children which of them would be willing to become Tamanggung's children. *Jatha's* third son expressed his willingness. It is then transformed into red fruit, placed in a *sangku* (golden bench) and floating on the water surface of the Kahayan River. Seeing the existence of a *sangku* floating in the river water, Tamanggung and his entourage realized that this was *Jatha's* answer to the ritual they had performed. After checking the *sangku* and finding red fruit in it, Tamanggung and Nyai then ate the fruit. The group then returned to the village because the ritual had been completed. Shortly after Nyai ate the fruit, she became pregnant and gave birth to a child named Bandar. The incident at the cosmological level shows the belief system of the Dayak Ngaju people, namely the existence of the rulers of the upper and lower realms. Csharer [17] suggests the existence of Mahatala as the ruler of the upper realms and *Jatha* as the ruler of the lower realms. In this belief system, it can be seen that there is an oppositional reality between the upper and lower realms.

In addition to the existence of several levels as previously analyzed, Levi-Strauss in his analysis of myth also introduced the existence of an episode. Episodes generally contain descriptions of the actions or events experienced by the characters in the story. Levi-Strauss argues that actions or events are mitemes and can be found at the sentence level [16]. Breaking the story into episodes will facilitate

the long process of analyzing the myth. *Sansana Bandar Busu Hanyut* can also be classified as a long myth because it tells the story of Bandar's life from birth to adulthood and marriage. From the structure of the events told, the *sansana Bandar Busu Hanyut* tells the events chronologically. There were no reverse or combination storylines found. The following is an analysis of the structure of the *sansana Bandar Busu Hanyut* based on the episodes found.

Episode I: introduction to the character's life and problems. Tamanggung is a village head, namely Kampung Luwuk Dalam Batawi which is very rich. He and his wife, Nyai, have problems because they haven't had children. This has become a drawback in the midst of their happiness as village leaders who are respected and respected. The sadness of Tamanggung and Nyai in the initial episode of the story was overcome through ritual efforts. The beginning of Bandar's story shows the existence of an oppositional relationship between 'happiness' and 'sadness'. Furthermore, the life of Tamanggung and his family is told as a life that shows the characteristics of modern society. This modernity can be found in the housing system, daily lifestyle, economic system, and the way to educate Bandar to master the written tradition. This depiction of life contradicts what is described by various written texts of the past about the Dayak people. The oppositional relationship between traditional life and modern life was built as a form of mimicry carried out by the Dayak people against the domination of colonial culture that they had experienced. A more complete discussion of these problems can be found in chapter VI of this dissertation report. Episode I of the *sansana Bandar Busu Hanyut* story shows the following oppositional relations.

| | |
|---------------------|------------------------------|
| happiness | sadness |
| lack of | success |
| do not know letters | master the written tradition |
| traditional | modernity |

Episode II: Bandar goes to overseas places to trade. Bandar conducts trade on a large scale and sells merchandise in the form of forest products to a bigger and more developed place. In these trading activities, Bandar as a Dayak has to meet and interact with people from outside the Dayak. Bandar then succeeded in trading, he managed to get material profits in abundance. In his overseas visits, Bandar has even become a figure respected and respected by his environment because he is able to become a kind of judge to solve various kinds of problems faced by his community. For these two jobs, Bandar got many material benefits. After

being successful in the Banjar and Betawi areas, Bandar then returned to his hometown. This incident gave birth to the following oppositional relations.

| | |
|---------------------|--------------------------|
| ultivation | trade |
| live in the village | to go wander |
| Dayak people | Banjar people |
| Dayak people | Betawi people |
| success overseas | return to their hometown |

In dealing with these oppositional relations, Bandar was able to handle them well. This can be seen from the success of Bandar in building trade relations both in the Banjar area and in the Betawi area. The success he has gained is proof that Bandar as a Dayak is able to deal with outsiders well. He is able to adapt to the new social environment without problems.

Episode III: Bandar's return. The ending of the story about Bandar both in the *sansana Bandar Busu Hanyut* and in other stories shows the same picture. The story always ends with Bandar's success in life. *Sansana Bandar Busu Hanyut* describes Bandar's return to his hometown and marries a girl in his village after he has been successful overseas. He returned to his hometown bringing his glory from overseas lands. The ending of the story contains the hope that the Dayak people will have the attitude to continue to respect Dayak cultural roots even though they have achieved success.

Based on this description, it can be seen that the Levi-Strauss structuralism concept shows more suitability to be juxtaposed with the narrative structure of the *sansana Bandar Busu Hanyut* when compared to Vladimir Propp's analysis model. This is because the analysis of Levi-Strauss structuralism has succeeded in expressing the motives and relations that occur in the *sansana* text of Bandar Busu Hanyut. When compared with the Propp analysis model, out of the 31 stated actors' functions, only 7 functions were found in the text of the *Sansana* story Bandar Busu Hanyut. This is because the text of the *Sansana Bandar Busu Hanyut* has different characteristics from the stories analyzed by Propp. These differences are as follows.

1. There is no background in royal life either in the *sansana* story of Bandar Busu Hanyut or in other Bandar stories.
2. There is no character who acts as a criminal in the *sansana* story of Bandar Busu Hanyut.
3. There were no incidents of violence and power struggles in the Bandar Busu Hanyut *sansana* so that the functions of crime (villainy), struggle and victory as a result of the battle in the concept of Propp could not be found.

The Function of *Sansana Bandar* in the Life of the Ngaju Dayak Community

The discussion on the function of oral tradition in people's lives so far refers to the concept of function put forward by William R. Bascom and Alan Dundes. Bascom [18] and Endraswara [19] suggest that the oral tradition or folklore has four functions, namely: (1) as a projection system; (2) as a means of validating culture; (3) as a pedagogical tool; (4) as a means of enforcing community norms and community control.

The same function is also stated by Danandjaja that the oral tradition generally has a function as (1) a means of public education; (2) a means of thickening collective solidarity; (3) as a tool that allows someone to act with power against someone who deviates; (4) as a means of protest against injustice; (5) provide an opportunity for a person to temporarily escape from the boring real life into a beautiful imaginary world.

Furthermore, Dundes [20] added other functions of folklore apart from those suggested by Bascom, namely: (1) helping the education of young people (aiding in the education of young); (2) increasing a group's feeling of solidarity (promoting a group's feeling of solidarity); (3) providing social sanctions for people to behave well or providing punishment (providing socially sanctioned way is for individuals to act superior to or censure other individuals); (4) as a means of community social criticism (serving as vehicle for social protest).

In today's society, the function of the oral tradition is not only as stated by Bascom, Danandjaja, and Dundes. There are several additional functions of the oral tradition that are adjusted to the socio-cultural changes of the supporting communities. Research conducted by Suantoko [21] for example, proves that the oral literature "Tanduk" occupies an additional function in the life of the people of Genaharjo, Tuban. It not only occupies a function as stated by Bascom and Dundes but also occupies an additional function, namely as a means of preaching Islam. Research conducted by Kanzannudin [22] proves that oral traditions can also function as social capital in today's life. Meanwhile, Dharma [23] and Amanat [24] suggest that in today's society, oral traditions can also be used to drive the tourism sector.

Based on several studies that show the existence of additional functions to the oral tradition, *sansana Bandar* in the life of the Dayak Ngaju people today also have additional functions besides the functions proposed by Bascom and Dundes. These functions are due to changes in the socio-cultural life of the

Dayak Ngaju community as a result of social changes, namely globalization. The following is an explanation of the additional functions of the Bandar sansana in today's society.

Ngaju Dayak Language Maintenance Function

Today's Dayak Ngaju language has undergone a language shift, which is a language event that describes the transition of people to use other languages in their daily lives. The Ngaju Dayak language has experienced a language shift because many people have switched to using Indonesian or other regional languages such as Banjar in their daily communication activities [25].

Sansana Bandar, which is spoken in the Dayak Ngaju language, contributes significantly to maintaining the Dayak Ngaju language in today's life. Between Dayak Ngaju and *sansana Bandar* languages have a reciprocal and mutually beneficial relationship. The Dayak Ngaju language has a role to socialize *sansana Bandar* because it is the medium used in *sansana Bandar*. Conversely, the oral tradition also has a role in maintaining the Dayak Ngaju language in the midst of people's lives. Katubi [26] presents worrying facts about the condition of many regional languages which have become extinct due to being left behind by their owners. Faced with this situation, linguistic experts at the International Linguistics Congress forum in Quebec in 1992 agreed to pay more attention to oral traditions in the form of recording both in the form of audio recordings and audio-visual recordings. Attention to oral traditions is expected to reduce the risk of extinction of various regional languages.

Identity Function

The function of the *sansana Bandar* in maintaining the Dayak Ngaju language is also related to the identity function of the Ngaju Dayak people, especially in facing the current global culture. Narrative, the *sansana Bandar* text also describes the contradiction and rejection of the depiction of the cultural identity of the Dayak people as a traditional society. Through the depiction of a modern Bandar figure, Bandar's narrative makes a sort of rejection of this traditional impression. This function is actually still related to the projection function as stated by Bascom. The projection function is related to the aspirations of society, as well as the *sansana Bandar*, it is also related to the aspiration to fight the construction of cultural identity that has been pinned on them.

Conclusion

In a narrative structure, the text of Bandar's story conveyed in the *sansana Bandar Busu Hanyut* shows a distinctive narrative structure. This uniqueness, among others, is caused by three things. First, related to the setting of the story. Second, related to the character and characterization system built into the story. Third, related to the motif of the story, namely the absence of war or power struggles to build Bandar's character as a great character. The *sansana Bandar* function in the life of its people today does not only occupy the function of the oral tradition as suggested by Bascom and Dundes. There are additional functions, namely the language maintenance function and the identity function.

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