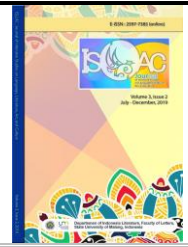


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**ROLES AND FUNCTION OF MAANYANESE DAYAK'S BALIAN SONGS IN  
4.0 INDUSTRIAL ERA**

Rusma Noortyani\*, Maryaeni  
FKIP Universitas Lambung Mangkurat  
Universitas Negeri Malang

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**ABSTRACT**

This research is based on the urgent need to safeguard the continuation of local cultures when faced to any foreign culture's existence which can easily turn invasive in the midst of 4.0 industrial era and modernization. The balian songs have their own roles and functions that can be recorded as digital-archieve as one of concrete ways to safeguard local cultures in this 4.0 industrial era. The balian welcoming song is sung as both the expression of joy and honor to all the guests attending and walking down the aisle to the bridegrooms. Its common functions are, among others: 1) opening the wedding ceremony while parading the groom to the bride's house; 2) guarding or protecting the groom from various potential misfortunes and or dangers coming from outsider parties; and 3) showing that the groom belongs to higher, or mid to upper, social and economic classes. The balian song of advice is sung to accompany the groom walking down the aisle. The role is to help the groom steeling his heart and thus readying him to make any lovesake's sacrifice for his future wife. The advice song functions, among other: 1) to open the pantun (local couplets equivalent to those of traditional English) to intentionally put off the upcoming groom, for such delay is deemed necessary to show the couple's readiness to make common sacrifice in their later household and 2) to better prepare the future husband's perseverance to overcome any oncoming difficulties. Thus, the digital recording and archieving of balian songs require both the government and society's utmost cares and immediate acts as that digitalization of cultural assets can help protecting various Maanyanese Dayak's cultural heritage, especially the balian songs, to all future generations.

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\* Corresponding author.

*E-mail addresses:* [rusmanoortyani@ulm.ac.id](mailto:rusmanoortyani@ulm.ac.id) (Rusma Noortyani), [maryaenium@gmail.com](mailto:maryaenium@gmail.com) (Maryaeni)

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## INTRODUCTION

The Maanyanese Dayak costumes takes on its own local wisdom which has significant roles in supporting its cultures. This diversity of costumes is inherited from several hundreds indigenous and minority tribes inhabiting the interior forests of this region; itself providing very interesting insights for various cultural researches or approaches. Culture has, of course, anything to do with language. The language used by those tribes functions more than just a mere communication tool, but also gives wider or profounder meanings toward human interactions and communications. This reality-culture, as a term, then connects closely all the aspects of society living within it, because that culture, as a whole complexity, is also the one that actively accomodating all systems of knowledges, beliefs, arts, laws, morals, and traditions of its own people. It is this culture that continually turns any society's ability into their own accepted habit or tradition through the processes of enculturation, socialization and or internalization of such abilities.

Such culture also becomes a means for this Southern Kalimantan society to keep adapting and responding to various changes, be they internally or externally, without the need to wear away their own cultural identity. That adapting response also becomes a way for society to get smarter and more knowledgeable so that they can defend or protect their own way of life as they see it fit. This continual confirmation and reconfirmation in cultural practices is known as tradition.

That tradition can be a process of cultural learning which, through language, can reveal local wisdom otherwise hidden within such culture. Such revelation is necessary if the existence of that very culture itself is to be continued, let alone safeguarded. That necessity is even more pressing when put within the context of 4.0 Industrial Era, of which modernization often welcomes and even allows foreign cultural values that, more often than not, tend to push the local wisdom off the grid. And the Southern Kalimantan region is considered a fertile ground for such cultural studies which inturn will be able to review and uncover cultural reality in Indonesia in general through the researchers' thoughtful efforts.

The inherent value within any local wisdom is taken as both explicit and implicit conception uniquely belonging to someone, some group and or society. That value can be purposively desired and can also influence available choices of forms, methods, and purposes of the individual's continual acts. Thus, such value can be inferred and or interpreted from speeches, actions, and various materials which are specifically made and passed down through ritual and or educational activities. The more immediate function of such value is hence to provide guidance or steer-course for any individual's behavioral conducts or manners in everyday situation, whereas its less immediate function is to express basic demand in the form of motivational needs.

The meaning of such value, therefore, can continually bound every individual when committing certain act by providing specific guidance and, to a certain level, charging an emotional intensity to any behavioral doings. This also means that by such value, any perpetrator in the society has legitimate right to represent a certain or specific social demand. In current reality though, such representational value may still be in force within some tradition-persistent society, but may be in sharp contrast to any norm-changing society.

Kayam (1981:38-39) states that as society upholds its culture, so does art create, transmit, develop, and further takes part in constructing that culture. Of those various cultural artistries, one becomes very crucial for the reasons of its being a part of national heritage and being in the need for continual safeguarding: oral or spoken literary

tradition. To take one of these oral traditions, the *balian* song is considered a monumental piece among the Maanyanese Dayak society (Diman, 2005:2). To these very days, the *balian* still makes up for one of Maanyanese Dayak's oral creative productions which has its own audiences as the song is commonly used in certain traditional ceremony. By its literary format, the *balian* song has poetical genre conventionally attached to *janyawai* language and prosaic genre similar to *Pangunraun* language convention (Ukur, 1971:25).

A common example of traditional ceremony is called *wurung jue*, which is a traditional marital procession conducted in Warukin village of the South Kalimantan province. This ceremony can be said, quite fairly literally, as displaying the society's traditions in full colors with various artistic performances such as *dadas* dances and *bawodari* from the Balian. The roles of these Balian, especially their songs, which also signify central importance for the oral literary development, are believed to have involved some form of divine manifestation. That is, it is a common belief among Maanyanese Dayak society that the first and foremost oral literature, which was given by the Mahatala directly to govern and balance the life of mankind on this earth, is none other than the *balian* songs (Diman, 2005:56). This perception is based on the *balian* attachment in the use of *Pangunraun* language.

The language of literature is secondary-level of semiotics within the literary convention. This is in line with Abrams (1981:172) who states that language is the first system in semiotic system, while literature is its second. The literary language manifested in figurative language is related to the literature's semiotic function. Thus, literary language is more symbolic as it not only shows the obvious, but also discloses the obscure. Literary language also possesses the unique traits of being emotional, connotative, stylish (as in stylistics), at the same time allowing the use of hazy or vague expressions. Being emotional also means that the language of literature may contain vast ambiguity as it is full of homonyms, as-you-like-it phrases and or other irrational categories. Such traits enable literary language to easily insert historical mimesis, (personal or collective) memories, and various other associations. Being connotative means that literary language allows additional meaning variations and far from being a mere referential (Wellek & Warren, 1989: 22-25).

Other trait of literary language is its styles or figures. This figurative language is a special language meant to create certain effects, especially those of aesthetical ones (Pradopo, 1997:40). It is the literary language's ability to exploit language in all its dimensions is what separates the former to the latter, or even the rest. As language is based on system of convention, and in liue with Riffaterre (1978:2-3), then language possesses meaning, while literary language significance.

Referring back to previously said, oral literature is then the literary language which only has a spoken form of delivery, such as that of the *balian* songs. These songs have long been an essential, inseparable part of any ritual forms from Maanyanese Dayak society. Such realistic essence in turn drives a world-view, or even a norm already, that only the Balian have the rights to play and create literature. As Rayanto, one of the Balian of Maanyanese Dayak, says that should any non-Balian attempt to play and or create literature, he or she will disrupt the cosmic balance as the one that the Maanyanese Dayak faithfully observe.

Several researches on the topic of *Balian* songs are first, Penelitian yang pernah tesis Diman's thesis (2005) entitled *Analisis Nyanyian Balian untuk Upacara Perkawinan secara Adat Dayak Maanyan Paju Sapuluh dengan Pendekatan Sosiologi Sastra*. Data collecting and analysis in this thesis have been described as using record-transcriptions,

transcription-interpretations, social and structural analyses, to arrive at Balian songs' textual conclusion. An approach of sociology of literature is also applied to analyze those texts. The findings disclose the structures, functions and values of *balian* songs as used in Maanyanese Dayak's marital ceremonies. The thesis focuses on *balian* songs used in Maanyanese Dayak Ngamuan Gunung Perak marital ceremony, Paju Sapuluh, Central Kalimantan. The texts have said to immensely contain and express Maanyanese Dayak's traditions in Central Kalimantan. The critical difference between that thesis and current research is found in the names of marital ceremony; Ngamuan Gunung Perak in Central Kalimantan, and *Natas Banyang* and *Wurung Juedi* in South Kalimantan. Second is Noortyani's research (2016) entitled *Struktur Narasi Perkawinan Dayak Maanyan*. The research discusses the narrative sides of marital ceremonies. The narratives contain data representing dialogues or speeches between *usbah* (or siblings), *balian* songs, and charms or mantras. Both Noortyani's dissertation and this research were conducted at the same spot, the Warukin village. But, the former has yet specifically focused on the existence of *balian* songs. Third is Noortyani's research (2016) entitled *Keberadaan Nyanyian Balian pada Upacara Adat Wurung Jue Etnik Dayak Maanyan* that show-cases the existence of *Balian* songs in Wurung Jue traditional ceremony of Maanyanese Dayak tribe. Noortyani says that the existence of such songs in the said ceremony has long existed as one of Maanyanese Dayak's cultural traditions and been going on for generations. The songs also represent both cultural and religious performance within the ceremony. Thus the existence of *balian* songs in Wurung Jue ceremony transcends regular practice of tradition as it also bears profound significances specifically address to the brides.

Of the three different researches above, current researchers focus on the roles and functions of Maanyanese Dayak's *balian* songs in 4.0 Industrial Era. Therefore, more thorough and specific researches are also needed to get more info related to such roles and functions. The *balian* songs intended to welcome the grooms can also be used to develop and further enhance the Maanyanese Dayak's cultural arts in 4.0 Industrial Era.

## **METHOD**

This research uses descriptive qualitative method. The object of research is to implement literary language in character building. The qualitative design agrees to all the research's characteristics as proposed by Bogdan and Biklen (1998:27:30). The design's rationales are as follows: 1) the *balian* songs are considered natural (object) since researchers commit no interference whatsoever to the song-narratives, 2) the songs are taken as immediate corpus of data while the researchers function as human instruments hermeneutically capable of understanding and further interpreting the *balian* songs' functions and roles in 4.0 Industrial Era, 3) findings and discussions of data analysis are put in explanatory-descriptive elaboration, 4) this research stresses more on the process without neglecting the results, and 5) data analysis is performed in inductive method.

Research's data are a collection of literary language in the forms of words/phrases, sentences, and paragraphs used in the *balian* songs' narratives or lyrics. Data were collected between 2013 – 2015. Source of data comes from an informant, Mr. Andreas Buje, who is locally considered as one of 101 Dayaks' prominent figures in South Kalimantan. Data were collected using (1) involved observation and (2) in-depth interview with observation and interview guidelines. Interactive model of analysis was also performed in various stages starting from data collecting, reducing, displaying, concluding and verifying (Miles dan Huberman, 1984).

## FINDING AND DISCUSSION

A nation needs to have a strong commitment to its true national character if it wants to preserve or even propel its own local cultures in 4.0 Industrial Era. Such commitment in cultural preservation, it goes without saying, is simply an all-party's responsibility. Knowledge and understanding to the cultures are also among the first steps to gain and foster respectful behavior to such cultures. It is this very respect to any local cultures that, in its own term, will help the nation to cultivate its own awareness toward the importance of its unique localities.

The 4.0 Industrial Revolution itself has started with various inventions of super-computers, smart robotic-AI, auto-driving vehicles, enhanced genetic editing, and other neuro-technological developments to enable humans to further maximize their brain functions. Those scientific and technological breakthroughs have indeed, and again, changed the entire face of world, just as it was renewed by the historical birth of machinery-replacing human and animal labors in the first generation of Industrial Revolution, such as its iconic 18-century steam-engines. History still records that that Revolution did manage to cater up various economic levels in multiple sectors. Then, power-plants and fuel-engines emerged to replace their older 'brother-in-mechanics' and to mark the birth of the second-phase Revolution. Land-phones, cars, and airplanes are just few among many that had been coloring the world's face at that time. The third phase witnessed the coming of digital technologies, or to use the colloquial-name, the internet, before now the fourth generation is sipping through the previous phase, while the latter actively attempts to create new patterns and orders of changes for current-era societies. Yet, putting all of those enhancements aside, such progresses are very likely to affect various segments of societies, including those in localities, ranging from economic to cultural levels. The problem is that, those complex changes, more often than not, can prove to be more disruptive than beneficial if the nation's wisdom rarely partakes in protecting its own local cultures.

Other important note is the very fact that the same changes or developments do also affect the behaviors of any cultural agents and proprietors. Taking into consideration that 4.0 Industrial Era is coming on through simultaneous stages, it is crucial to make use of the culture's own dynamic trait that can turn such technologies as supporting means to the benefits of its own survival. It is in this light that the digital archive comes into play as it can be one among various other concrete steps needed to preserve and enhance the local cultures. Needless to say, society's own active roles and those from the government are required if the digital recording and archiving, especially of these *balian* songs, ever to take place in the first time, as this digitalization of cultural assets can be one among many possible ways to help protecting and preserving the diversity of Maanyanese Dayak's cultural heritage, including the *balian* songs, for future generations.

### (1) Welcoming *Balian* Songs

Welcoming <i>Balian</i> Songs	Free Lyrical Translation
<i>Tuu siang lengan</i>	Hear the chants from me
<i>Aku nawu iri santabeen</i>	For I greatly salute thee
<i>Tau tatui leut</i>	As I sing the melody
<i>Suai wuhur lagi sumangaten</i>	To sing and tell a story
<i>Luan santabeen</i>	Then the greatest salute I deliver
<i>Ima naun padarumung rama</i>	To all thee in great numbers
<i>Lagi sumangaten ni ma itai iri kawai</i>	And to sing for all members

<i>wahai</i>	For the aged elders I sing in honor
<i>Lagi santabeen ima datu iri telang tuha</i>	
<i>Lagi sumangaten ni ma lamungayan kesai lawi</i>	That's thee with grey-haired color So the highest salute we can unravel To weave our songs with it in bundle
<i>Luan papat barat kami ngundrei iri santabeen</i>	Till our house full with all the comers We will ready to gather and deliver
<i>Lagi piduraya kami ngundrei iri sumangaten</i>	Take not those high tents as our grandioso
<i>Hampe isumaden kami luang luwung</i>	
<i>Hampe sumadia kami nguntet iwuleleu tuan</i>	But as your gate to our humble patio For we are but children of art
<i>Puang daya uhu kami iri ipapayung tingi</i>	With our chant we play our part So we can define all our marks
<i>Ila ngahung panyang kami ngali iri buhan laya</i>	By singing the ballads For the stone of Mother Manaw Lehat
<i>Ila daya kami iri uras anak kasanian</i>	
<i>Luan siang lengan</i>	
<i>Kami batarutu unsung</i>	
<i>Luan tatui leut</i>	
<i>Dawi watu Ineh Manaw Lehat</i>	

Data (1) shows that the welcoming *balian* songs are chanted for the roles of representing joyful and thankful expressions to the all-comers in the wedding ceremony. Treated as 'king-in-a-day', the groom is taken by the members to pass through *lawang skiping* as a symbol of a gate's palace and warmly welcomed by the *balian dadas* (the female balians). Songs were also played when the parading the groom to pass the gate. The phrase "*Aku nawu iri santabeen*" (freely: I greatly salute you all) was also chanted by the balians to honor the guests. With the phrases "*Dawi watu Ineh Manaw Lehat*" (for the stone of Mother Manaw Lehat), a sacred and closely relation is continually built between man and the divine power, representing the need, or advice, for the husband to always observe his prayers. The dance when passing through *lawang skiping* also symbolizes the domestic condition where a husband is never a single-leader in the show, rather there will be many other members forever ready to help, partake or even watch over his behaviors. It is also observed that the groom shall only step slowly during the procession for representing his careful and mindful patience in every move or decision he is about to take as a husband. Thus, the *balian* songs function, among others to: 1) open the ceremony (**while also saluting the guests**) and start the groom's parade into the bride's house; 2) keep the groom closely in watch to avoid unwelcome dangers, threats, and or troubles from any foreign (**including supernatural**) parties; and 3) to bring evidence on the groom's moderate or high status in society.

## (2) Advising *Balian* Songs

Advising <i>Balian</i> Songs	Free Lyrical Translation
<i>Tuu erang wila sunah nyumanyangan lengan</i>	I could only sing briefly
<i>Rueh makis kuai rueh manutuyan leut</i>	The second time I chant the melody
<i>Lagi supan ware aku na manyumanyangan lengan sidap saru</i>	It's better than I keep silently Even I have no singing ability

<i>Iri kuai rueh manutuyan leut</i>	But the songs I'll continue chanting
<i>Daya siang lengan</i>	For the smartest ones are not attending
<i>Aku yati tuu budu dintung ale tatui leut</i>	
<i>Kuai didi ila dinung ngate</i>	I did my work before coming
<i>Daya sa puang uhu aku lagi bagagurung ala</i>	So all your wishes I can be granting
<i>mahi naan</i>	About five-finger I chant my song
<i>Iri kuki bagagawi nyompat</i>	Just a cotton-finger I sing along
	Forgive myself before too long
<i>Taati daya mulut tuntur here puyar kawan</i>	as I forget to bring respects all along
<i>hengaw laminaku</i>	I forgot 'cause all of my songs
<i>Manaruh wahai kula kawan</i>	
<i>Bansa dime kinking iri luai manutuyan leut</i>	Thus, with my songs I respect thou all
<i>Tuu luan kawan puang itung aku ngurai</i>	With my songs I salute the elders all
<i>santabeen</i>	And with my songs I greet (the spirits) of many all
<i>Ingat-ingat kuki lupa tuu nyumangaten</i>	
<i>Mamunyanan yaru kesai lawi</i>	Leave not the party with the coming night
<i>Tatap mundrai iri santabeen</i>	For his glory to the skies enlight
<i>Ku ma dara here lubuk lawai lanyumangaten</i>	And my songs shall pay for the hosts' delight
<i>Iri ku iru hanye gunur tuntu</i>	
<i>Masih ikule nyantabeen</i>	Please come join in this party
<i>Ku ma naun pangunraun jatuh laingat</i>	For the Sumadiwi mount has long protect me
<i>nyumangaten</i>	And just because I am not around,
<i>Uma ngampet malem balah riwut</i>	Don't make your household get tumbling down
<i>Daya kajayaen hanye haut ngudiyalang langit</i>	As fortune is all around
<i>lalakatuhi</i>	
<i>Hanye ngami lipat ma anrau</i>	
<i>Tatap nyantabeen</i>	
<i>Ku ma suling here iwu hiyang lanyumangaten</i>	Truly a song I want to sing
<i>Uma riak yaru rayu rumang</i>	So a bouquet of messages can I also bring
<i>Daya gunung Sumadiwi umu aku tuu liwat</i>	To make delivery to all your dear offsprings
<i>panyang</i>	When mounts climbing and stones pacing,
<i>Daya puang gantang langsung</i>	Heed thy steps forever in care
<i>Aku tamun iri tundra nakar inang pansubilu</i>	Hold the Bible and the Psalms with utmost care
<i>Buat tumet tuu lanjaga ngiki</i>	For they all bear everything in God's care
<i>Tuu aku nyiang lengan</i>	Like all the Prophets have spoken to care
<i>Daya ngundrei tuu wunge pesen tatui leut</i>	
<i>Kuki daya narung iri kamang tarung</i>	
<i>Tuu ngundrei wunge pesenku ma anak naun</i>	Miss not a day in pair praying
<i>kukalelo</i>	As that's a duty thou need observing
<i>Hang amang tarung</i>	So thou will get all the God's blessings
<i>Ku ma bunsu kukakasan</i>	
<i>Tuu ada ang maeh-maeh naun mamai iri</i>	
<i>gunung rumung lapiu-piu</i>	
<i>Iri nungkeh watu kajujagat langit</i>	

*Tuu laku tape naun kawan Injil*  
*Iru buku nyanyi awat kalumpen*  
*Kawan kidung hanye Kitab Suci*  
*Daya hang yaru sukup sumaden*  
*Iri kawan iwasaan Tuhan*  
*Hang yanai tuu sumadia*  
*Iri kawan ituturan Nabi*  
*Ada ang laku du'a naun magun iri tiap baunru*  
*basuntup basama*  
*Irititah erang uma na pitah*  
*Daya neu ngarairing iri sinta Hanye lelu Tuhan*  
*La ngarariung iri wahai kasih Nabi*  
*Masih ada ang ware laku du'a*  
*Naun masih tuu tiap baunru basuntup basama*  
*Iri titah erang uma na pitah*

Miss not a day in pair praying  
 As that's a duty thou need observing  
 As one weapon your life needs carrying  
  
 That's the song's bouquet I sing in earnest  
 so your household can forever be earnest  
 For all I care in o My Dearest  
 Please be all well My Child Dearest  
  
 'Tis time to stop the singing for me  
 A brave Father I'd say it's me  
 To reach the end of my melody

*Daya yaru ekat jatang umak naun ngia iri*  
*ilalawit*  
*Mak wasi ngukur iri erang hanye tane uruk*  
*Tuu aru ekat lengan taat tetei kami ma gunung*  
*tulus naun tuntung tulus*  
*Amau lenganku lanyar*  
*Iri ma watu iri upu panyang*  
*Kuki papang hanye tumet*

Data (2) shows that when chanted, the *balian* songs can contain very wise advices to prepare the husband for the tough life ahead, by making him a compassionate and benevolent man for his beloved wife. The word of advices also reminds the husband-to-be that happiness can be gained only by overcoming obstacles, not avoiding them. This specific *balian* song functions, among other: 1) to open **pantun?** (local couplets) to purposely put the groom's coming in a stall, at the same time to represent his readiness to make necessary sacrifice for the greater good and 2) to prepare the groom in becoming a perseverant husband in the face of all troubles. Every single piece of advice delivered through the lyrical narrative of *balian* songs is meant for both the husband and wife to always get a close grip to God while forever caring each other in both joy and sickness. The advice is necessary to maintain the foundation made from *ngantane* to *piadu* stay firm. The *balian* songs for advice also contain salutation greeting not only directed to peer-human but also supranatural beings. This is because the Maanyanese Dayak society put a firm belief that such beings are also present amidst the hive of the marital ceremony. The song also contains a lyric "*iri nungkeh watu kajujagat langit*", freely means 'watch your steps when climbing mountain or pacing on the world's stones'. This lyric always reminds the couple about the various hardships their life can come to face or even to fight. The lyric "*tuu ada ang maeh-maeh naun mamai iri gunung rumung lapiu-piu*" (or 'truly nothing but a bouquet of message I want to weave to your dearest children in this conversation') also represents an intent to deliver advices for the couple to always strengthen their domestic foundation with love and cares, or else such foundation may crumble and leave them both in despair.



## CLOSURE

The *balian* songs have roles and functions that are archivable, especially using digital archive as a concrete step to preserve and protect the inherent local wisdom in this 4.0 Industrial Era. The welcoming *balian* songs are chanted during the (wedding) gate procession to express joy and salute in honor of the coming guests to the party. The groom is treated as were in kingly manner when he was publicly paraded to *lawang skiping* as a symbol of gately palace, while merrily welcomed by *balian dadas* (female balians) and dances. The many members of the parade is meant to represent a condition where the groom will not act as a sole-leader, instead will be accompanied, helped and watched by various members of his families. The groom's slow steps is meant to represent his utmost care and patience in dealing with life's hardship. The welcoming *balian* songs function, among others to: 1) open (and salute the guests in) the wedding ceremony and start parading the groom into the bride's house; 2) watch over the groom from any dangers, threats, and or troubles from foreign (and supernatural) parties; and 3) to show that the groom comes from high, or at least middle-rank, status in society. The *balian* songs for advice are chanted to accompany the groom passing through the gate. The song also has the role in preparing or steeling the husband's heart to make necessary sacrifice for his beloved wife, all the while reminding him to overcome the oncoming troubles to keep the happiness in his marital life. The *balian* song for advices is used for, among other: 1) opening *pantun?* to purposely delay the coming of the groom in order to symbolize the husband's readiness to perform sacrifice when needed for the greater good and 2) preparing the groom to become perseverant when facing any kind of troubles. Based on the interview results conducted with Mr. Andreas Buje, a prominent Maanyanese Dayak's cultural figure, it can be concluded that the overall function of performing *balian* songs is more to represent a humble prayer, or a reflection of hope, to ask for a smooth, untroubled ceremony for all to enjoy. It is also a duty and responsibility for all society and government alike to record and archive the *balian* songs as this digitalization of local cultural assets can be one of the ways (or even of the first ways) to protect and preserve Maanyanese Dayak's cultural heritage, especially these *balian* songs, for the next generations to come.

## RECOMMENDATIONS

- 1) To Tabalong local government, it is strongly advocated to use the results of this research as supporting materials to devise and plan any relevant government's cultural guidance and policy, or as media to protect, preserve, and pro-actively develop as well as converse the *balian* songs as parts of Maanyanese Dayak's cultural heritage.
- 2) To educational parties, experts and proprietors alike, it is strongly advised to make use of this research's results for additional teaching materials as not only do the *balian* songs contain enriching values, but also good guidance for living in society. Further educational usages can also strengthen the unique Maanyanese Dayak's ethnicity norms in order to protect and preserve inherent local wisdom in society.

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