

CHARACTER ANALYSIS OF ENSERA WAT BUJANG SUGI THROUGH MORPHOLOGICAL ANALYSIS THEORY OF VLADIMIR PROPP

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ABSTRACT

This study analyzes the narrative structure of the intangible culture Iban folklore of a young man named Wat Bujang Sugi in Folklore Ensera Wat Bujang Sugi and a melancholic love story of a brave hero of Iban people in Sarawak. The method that applied in this research is according to Vladimir Propp's morphology theory. The objective of this study is to conduct an academic study on how Vladimir Propp's thirty-one functions and seven spheres of action theory structure uses to abstract the characters that contained in the story of Iban folklore Ensera Wat Bujang Sugi and to analyze the data, the researcher classified the characters into seven spheres of action. It classified the sequence into thirty-one narrative functions in the whole story and the data collection was carried out from the literature review and documentation. The study used descriptive qualitative methods using the method of narrative analysis.

Keywords: Intangible Culture; Folklore; Characters Analysis; Morphology Vladimir Propp; Iban Storytelling

1. INTRODUCTION

Malaysia has many folktales scattered in each state especially in Sarawak. Folklore contains oral traditions, written texts, and local wisdom of Malaysia like other indigenous peoples in North Borneo. Oral tradition flourished among many regions especially the Malays, but it is still practiced by Orang Asli and other Bornean ethnic groups in Sarawak and Sabah especially the Iban people. Today, there are a few penglipur lar that still practice storytelling and most of them are farmers or peasants in rural area. Various types of storytellers can be found in Malaysia and especially in Sarawak and one of the famous folklores among the Iban community is the Ensera Wat Bujang Sugi. Folklore is a body of popular myth or belief relating to a particular place, activity, or group of people. For example, folklore affected human living, and it is everywhere, intensely embroidered in the cultural traditions of each culture, in myths, rituals, festivals, superstitions, literature, everyday life. Although characters and stories can vary, common emotions, themes, and beliefs are all present. Folklore as a Mirror of Culture (2017) stated that folklore provides insight into teaching since folklore is an essential means of transmitting cultural information and wisdom from generation to generation and from peer to peer (Klein, 2015). A story plays a vital role in our daily lives and is related to the accident or event with some story in mind. In the folklore structure, characters are important to give the whole story alive. The whole chapter and story's driving force is the characters. In actuality, the storyline is created and advanced by the characters. Readers can immerse themselves in the world established by the characters, both in terms of how the characters interact with their surroundings and how they interpret the environment. As specific by Dogra (2017) in Vladimir Propp's theory, stated that all characters in the narrative may be resolved and been highlighted the important seven characters in seven abstract functions. In this folklore of Ensera Wat Bujang Sugi, the researcher applies Vladimir Propp's theory to hypothesize that a concatenation of a story consists of folklore called function. Based on this theory, more than one hundred magic-inspired folktales were thoroughly analyzed, and thirty functions were found to construct all the folktales so that it is now enough to analyze the whole story. In the theory, the use of the thirty-one function of categories and only sufficient to construct all Russian folktales. Ensera Wat Bujang Sugi's several functions can be used that indicate the different events of the whole story according to Vladimir Propp's theory. The seven spheres of action are used to abstract the same seven essential characters in the folklore of Ensera Wat Bujang Sugi.

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2. BACKGROUND OF RESEARCH

The Iban people are known as the Dayak indigenous and largest ethnic group in Sarawak. Even though live a modern lifestyle they should maintain their ancestor tradition intangible culture, folklore. The Ensera Wat Bujang Sugi is one of the myth folklores among the Iban people. Over the 20th century, Iban folklore was swallowed up by the era of modernization. Thus, new philosophical ideas and technologies in the world have led to cultural change. The presence and manifestation of modernization and globalization concepts on the indigenous/native community or traditional society, characterized by the interchange of ideas, clash of cultures, and spread of materialistic values, is an essential aspect of modern society (Ola, 2015). Vladimir Propp's theories help in interestingly visualize the characters in the folklore by adapting the theories. This research intends to implement the one theory from the selected folklore Ensera Wat Bujang Sugi. The expected benefits in this research include reference material in adapting the folklore using Vladimir Propp theory to visual and an effort to understand the important characters in Iban folklore through cultural values. In retaining the origins in the past and its integrity, the Iban culture must also preserve this oral literature. Nevertheless, since it offers information on traditional Iban life, this oral literature is essential for anthropological research (Osup,2019). Although the Propp theory is based on Russian folklore, these functions can also be found in other types of stories such as comedy, myth, epic, romance, and a story in general, and this theory can use to analyze the Ensera Wat Bujang Sugi story and other oral literature. Referring to Uggah et al. (2017), in the preservation of storytelling mentioned the Iban communities in Sarawak, should promote the folklores through modern technologies such as the digital storytelling method or any platform that could keep the ancestor alive and well in a diverse way.

3. SIGNIFICANT OF THE STUDY

The significance of the study is to abstract the important characters that play an important role in the story of Ensera Wat Bujang Sugi. In this area, there exists famous research conducted by Vladimir Propp. Propp's idea, in other words, represents only the characteristics of the Russian magic folktales he analyzed. Although some researchers tried to apply it to construct a support system for story generation, in most cases the materials they study involve Russian magic folktales, similar to the work of Propp. Taking these situations into consideration, the main attempt is to apply his methodology to Iban folklore, Ensera Wat Bujang Sugi would seem interesting. The application of the seven spheres of action by Vladimir is also used to abstract characters and the significance of characters in the story. Propp argued that stories are character-driven and that plots develop from the decisions and actions of characters and how they function in a story. He claimed characters could be classified into certain roles that progress a story.

4. LITERATURE REVIEW







The narrative analysis applied in this research is the morphological theory by Vladimir Yakovlevich Propp in 1895-1970. He is a literacy researcher from Russia who produced a book entitled *Morphology of the Folklore* that analyzed the plots of the Russian tales. Vladimir Propp introduces the *Fabula* dichotomy, and the first structuralist figure to study the narrative structure seriously. According to the linguistic and most of it, it discusses text from a discourse scope known as *Morphology of folklore*. Propp has revealed 31 functions can be found in folklore. The symbol for the analysis process is then given to thirty functions. Folklore starts with the initial situation; the Hero is introduced in this section by specifying a name or a reference. The model of Propp includes thirty-one consecutive functions, including steps that function in connection with the narrative in its entirety and an inventory of dramatic people. Finally, he deals with the seven *dramatis personae* he deals with: Villain, donor, Helper, princess/sought-for-person, dispatcher, Hero, and false Hero. This fact shows that this theory is as yet relevant in the twentieth century. The Propp theory can be applied in folklore, even in film. According to Karstens (2019) the thirty-one functions of the Vladimir Propp is contain Absentation, Interdiction, Violation, Reconnaissance, Delivery, Trickery, Complicity, Villainy, Mediation, Beginning counteraction, Departure, First function of the donor, The hero's reaction, Provision or receipt of a magical agent, Spatial transference, guidance, Struggle, Branding, marking, Victory, Restoration/Lack liquidated, Return, Pursuit/chase, Rescue, Unrecognized arrival, Unfounded claims, Difficult task, Solution, Recognition, Exposure, Transfiguration, Punishment, and Wedding.


In this research, only eighteen scenes that selected narrative in the folklore of Ensera Wat Bujang Sugi. The narrative will be analyzed according to thirty-one functions of Vladimir Propp that helps with the setting, character, and theme in the whole story. The seven spheres of action by Propp, the frequency of occurrence of the perpetrator is introduced can be known from the beginning of the scene until last. The seven spheres of Vladimir for analyzing the characters that in the whole story of Ensera Wat Bujang Sugi. The seven characters include the hero which is Wat Bujang Sugi, his wife, Sedinang, Indai Rimbu, Bujang Paku Lawang, Semanjan, Apai Sedinang, and the spirit of crocodile

female. These stories are more related to the supernatural realms of the mythologized Orang Panggau, the heroes and heroines of the Gelong and Panggau Libau as the raised world realm (in between the sky and the land). The Orang Panggau, particularly Keling and Kumang, represent embodiments of the ego ideals of manly bravery, resourcefulness, and womanly beauty for the Iban(Sather, 2016). According to Dogra (2017), in the research mentioned on the folktale's morphology, describing the thirty-one functions and is proposed for the structural analysis of folktales and the latest trends in the application of the Proppian taxonomic model. It has also been emphasized that Propp's taxonomical model ignores and excludes the reader while excluding critical historical and contextual characteristics. This pleasure is the result of folklore, as it shows that folklore takes place in an imaginary world composed of supernatural forces, exceptional events, and superhuman characters in visual form. This stimulates the reader's imagination and allows him to escape the harsh realities of the physical world.

4.1. The analysis of the characters functions on Ensera Wat Bujang Sugi







4.1.10 The following table is a discussion functions of the characters in the Ensera Wat Bujang Sugi. These functions are explained with the criteria of the characters which is composed in an illustration element. Function Analysis that used in the characters of Ensera Wat Bujang Sugi to facilitate the preparation in the Propp model (seven sphere actions) as follows:










No.	The main character	Seven spheres of actions	Description of the characters
1.		The Hero	Bujang Sugi is a hero and a main character in the Wat Bujang Sugi story. The storyline of Bujang Sugi was set in the Orang Panggau world. The Panggau people is an unseen raised world between the real world or so-called <i>this world</i> or <i>Dunya to</i> and the <i>Langit</i> is a sky where it is a <i>home</i> for the most powerful of Iban belief. This hero wearing full Iban custom and he is the one who did the difficult task, gain magical power.
2.		The Villain	Bujang Paku Lawang is a first lover to Sedinang's. Hearing the news of his beloved girlfriend married to Bujang Sugi, Bujang Paku Lawang decided to trick him and the planned to kill the hero.
3.		The Donor	Indai Rimbu was the one called Wat Bujang Sugi to their longhouse through her charm <i>Ngayanka pemandang</i> and an adopted mother to Bujang Sugi.
4.		The Helper	Female Crocodile Spirit <i>Endu Yak Sekunchak Jala Benang, Endu Dara Chenaga Umbang Pinang</i> a half-human and half crocodile with long hair, she was a hero friend who helps out by gives the hero power to protect from any harm.
5.		The Princess	The princess is indistinguishable lady which born with excellent, pompous, clever, gorgeous, beneficiaries and at the end of the story the princess will wed to the Hero and the princess of this story is Sedinang. Sedinang's as a wife to Bujang Sugi's also can be known as <i>Kumang</i> .
6.		The False Hero	Semanjan was perceived as a good character and person in the beginning but turn into a negative character in the middle of the storyline just because wanted to be Wat Bujang Sugi's wife. Semanjan was a first lover to Wat Bujang Sugi. In this story of Ensera Wat Bujang Sugi, at the beginning, she acts like a sweet lover to Wat Bujang Sugi, but until Wat Bujang Sugi married Sedinang, she plans a competition between her and Sedinang just to competed who is the best for Wat Bujang Sugi wife.




7.		The Dispatcher	This often overlaps with the princess's father. Apai Sedinang, named Sentukan Buban younger brother to Apai Rimbu and a father to Sedinang, Chief at Village called <i>Tinting Sampang Gading Munyi Kesuling Sepu Bujang Bukit Lubang Naning Alai Urang Mangkak ke Selaing Pulau Nyerang</i> .
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4.2. Analysis of the eighteen selected scenes of the Ensera Wat Bujang Sugi

4.2.1. The following table is a discussion of the functions of the important scenes in the Ensera Wat Bujang Sugi. These functions are explained with the visual of the setting which is composed in an illustration element. Function Analysis that used in the characters of Ensera Wat Bujang Sugi to facilitate the preparation in the Propp model (thirty-one functions) as follows:

No.	18 scenes selected according to 31Function Narrative of Vladimir Propp Theory	Visual of the setting which is composed in an illustration element of the story
1.	 Absention: Someone goes missing	The young man called Bujang Sugi Anak Temuai the son of <i>Endu Dara Mengging Tubuh Kuning Sumping Pintu Panas Endu Kedemi Tuchi Ati Ngemataka Kunchi Pintu Tawas</i> feeling lonesome. The hero said that he wanted to visit Apai Rimbu longhouse, Bujang Sugi granted permission from his mother and Bujang Sugi's mother advised him to be self-discipline in other countries. He dressed in the traditional Iban costume and Bujang Sugi parted with the mother with a sad feeling because knows that he will depart for a long way and journey.
2.	 Interdiction: Hero is warned	On their way to <i>Kerapa Paya Nuja Tinggang Bunga Sesangga Ngerang Letung Jalu Jebung Ke Bekebung Dalam Ngeruang</i> , a Goddess froggy spirit named <i>Bunsu Raung Irau Bedau Jejabung Raup Puntat Lebat Jejabung</i> , he warned Bujang Sugi about his enemy, Bundan is in waiting to fight him. The froggy spirit warning Wat Bujang Sugi to prepared himself for any enemies attacked. Wat Bujang Sugi been aware with that and started to turn Sedinang into and akra nut <i>Buah Pinang</i> and put her inside his bamboo <i>Temilah</i> .
3.	 Violation of interdiction: The hero refuses to listen to advice	After 3 days Endu Dara Sedinang married to Wat Bujang Sugi, hedints go into the room and sleep with Endu Dara Sedinang. Because of that Sedinang was disappointed with Wat Bujang Sugi's attitude toward her and she wanted to return to her parent longhouse. So Indai Rimbu asked Wat Bujang Sugi to send Endu Dara Sedinang over to her longhouse at first but Wat Bujang Sugi refused so Sedinang went alone to her longhouse.
4.	 Reconnaissance: Villain seeks something	Bujang Paku Lawang was the first lover of Endu Dara Sedinang challenge Wat Bujang Sugi to have competition. One day he invited Wat Bujang Sugi to come along with him to do fishing with casting net at the part of the river where there is so many crocodiles, they come part of the river and Bujang Paku Lawang started casting the fishing net.He knows very well the net will entangle with some crocodile at deep river <i>Lubuk Baya</i> .
5.	 Delivery: The villain gains information	Bujang Paku Lawang, Sedinang lover feeling depressed that his lover going to married to another man. As he loves Sedinang so much he plans a trick to killed Wat Bujang Sugi.
6.	 Trickery:	Bujang Paku Lawang ask Wat Bujang Sugi to diveand swim under the deep water to undo their casting net which entangles with the crocodile.

	Villain attempts to deceive the victim	
7.	 <p>Mediation: Hero discovers the lack.</p>	Bujang Laku Lawang had no head to bring to the longhouse as he back from the war expedition. He only brings the head infant <i>Pala Anak Mit</i> given by the hero, Wat Bujang Sugi.
8.	 <p>Counteraction: Hero chooses positive action.</p>	Apai Sabit Bakait surrenders to Wat Bujang Sugi and insists not to fight anymore. Wat Bujang Sugi went back to the longhouse together with his father and mother-in-law and Wat Bujang Sugi called Gelumanamed Inek Manang to bring back those who have been killed to live again.
9.	 <p>Departure: The hero leaves on a mission.</p>	Wat Bujang Sugi planned to go for a war expedition which is to go to the country Ribai of Tasik Besai Lelinang. Wat Bujang Sugi and all of the people at the longhouse of Apai Rimbu construct a war boat.
10.	 <p>Testing: Hero is challenged to prove heroic qualities.</p>	Wat Bujang Sugi and his warriors reach the longhouse of Apai Sedinang they were have welcoming ceremony at the courthouse of Apai Sedinang. The ladies welcoming the heroes who brought back the head enemies and the ladies wearing their traditional custom, <i>Nyambut Antu Pala</i> .
11.	 <p>Acquisition: The hero gains a magical item.</p>	Wat Bujang Sugi leave the house to start the journey and he arrived at the country Antu Gerasi or demon named <i>Kara Rakah Ke Reregah Tenggara Menua, Nya Da Pangkang Gerasi Mangah Ke Benyawa Rah-Rah Gerasi Tunggal Gigi Ke Beati Kara Mutus Changka</i> and the Antu Gerasi (Hantu Gergasi) gave him the charms to protect his body so that he cannot be penetrated by bullet or cut by sharp blade.
12.	 <p>Guidance: Hero reaches destination.</p>	After Bujang Sugi arrived at the country of Apai Rimbu and then at the bathing place <i>Alai Mandi</i> of the longhouse of Apai Rimbu, Bujang Sugi taking the bath at the bathing place of Endu Dara Semanjan. After that, he decided to dive into the deep water and reach Bunsu Baya palace, the Goddess of the Crocodilenamed <i>Endu Dara ke Chenaga Umbang Pinang</i> .
13.	 <p>Struggle: Hero and villain do battle.</p>	Wat Bujang Sugi lead the war expedition after seven days of preparation. All the warriors of the longhouse of Apai Sedinang went for war expeditions to the country of Raja Ribai.
14.	 <p>Branding: Hero is branded.</p>	Indai Rimbu asked <i>Endu Tebalu Indai Kampung Indai Enterekup Dundun Nutung</i> to create a name for Anak Temuai. Anak Temuai was given the name by the <i>Endu Tebalu Indai Kampung Indai Enterekup Dundun Nutung</i> named Anak Temuai as <i>Wat Bujang Sugi ke Barani Ati Agi Mit Pedang Jungkang Sintak Sandang Mali Salah Selit Rakaya Sapit Laja Sama Tau Tilit Mayuh Gundit Seribu Rambang, Kiai Sakai pemanggai Lintang Datu au Pemadu Nama Mansang Rekaya Ria Mangkang Nanga Temaga gelang</i> .
15.	 <p>Victory: Villain is defeated</p>	After the warrior of Panggau Libau had preparation to join the war expedition, they all go into the boat of Wat Bujang Sugi. Soon they reach the country of Raja Ribai and started their war operation and mission, the people of Raja Ribai war bad lay defeated.

16.	 <p>Resolution: Initial misfortune or lack is resolved.</p>	<p>Wat Bujang Sugi asked the leader of enemies on his name and the man introduce himself as <i>Kemping Padi ke Mati Enda da Baya ka Indai Besi, Ampa Jawa Ke Mati Da Langkau Temuda Enda Da Beri Sida Indai Lungga</i>, and then the Kemping padi asked himback and then he said that he is from <i>Kiai Anyai Sarat Sakai Pemangai Litang, aku tu Pemaguh Tubuh Mayuh Pengurang, Rekaya Ria Mangkang Nanga Temaga Gelang</i> and his name was <i>Wat Bujang Sugi Ke Berani Ati Agi Mit, Pedang Jungkang Sintak Sandang Mali Salah Selit, Rekaya Aku Tu Unggal, Sapit Laja Keredi Ke Tau Tilit, Mayuh Gundit Seribu Rambang, Wat Bujang Sugi Laki Sedinang</i>. After listening to Wat Bujang Sugi name, Kemping Padi started crying. They stop fighting and embrace each other as they know they are close relative.</p>
17.	 <p>Return: Hero sets out for home.</p>	<p>They host the <i>Gawai Burung Festival</i> to celebrate their successful war expeditions. Many of them host the festival of <i>Ranyai Tiang Kelingkang</i> others <i>Tiang Mulung Meranggau</i> and some others warrior host at the Batang Chandi Urik and meanwhile Wat Bujang Sugi himself host the <i>Gawai Pun Lemba Bumbun</i>.</p>
18.	 <p>Arrival: The hero arrives unrecognized.</p>	<p>Nobody was recognizing Wat Bujang Sugi when Wat Bujang Sugi reaching <i>Ancung Sadung Bebelit Apai Sabit Bekait</i> country, they are celebrating before they killed the Sedinang parent and he was welcomed by the <i>Ancung Sandung Bebelit Apai Sabit Bekait</i>. The Ancung Sandung Bebelit Apai Sabit Bekait invited him to come to his house <i>Ruai, Ancung Sandung Bebelit Apai Sabit Bekait</i> feed him with good food and rice wine <i>Tuak</i>.</p>

5. METHODOLOGY

5.1. Analysis folklore through Vladimir Propp

In this research, qualitative research's main methodological approaches are often to examine or investigate the how and why a phenomenon or the decision making behind the case they are inquiring. Taylor, S. J., Bogdan, R., & DeVault (2015) stated that a qualitative study emphasizes the discussion, understanding, or exploration of the complete nature of either an issue, experience, meaning, decision making, or a little-understood phenomenon. Therefore, using the qualitative approaches implemented in this study is to explore and discuss the interpretation of Iban folklore Ensera Wat Bujang Sugi. The data source for this research is a story entitled Ensera Wat Bujang Sugi that has been collected from the original author named Jantan Umat. Vladimir Propp's theory is the first stage to analyze the characters inside Ensera Wat Bujang Sugi using seven sphere actions: The Hero, Villain, Donor, Magical, Princess, False Hero, and Dispatcher.

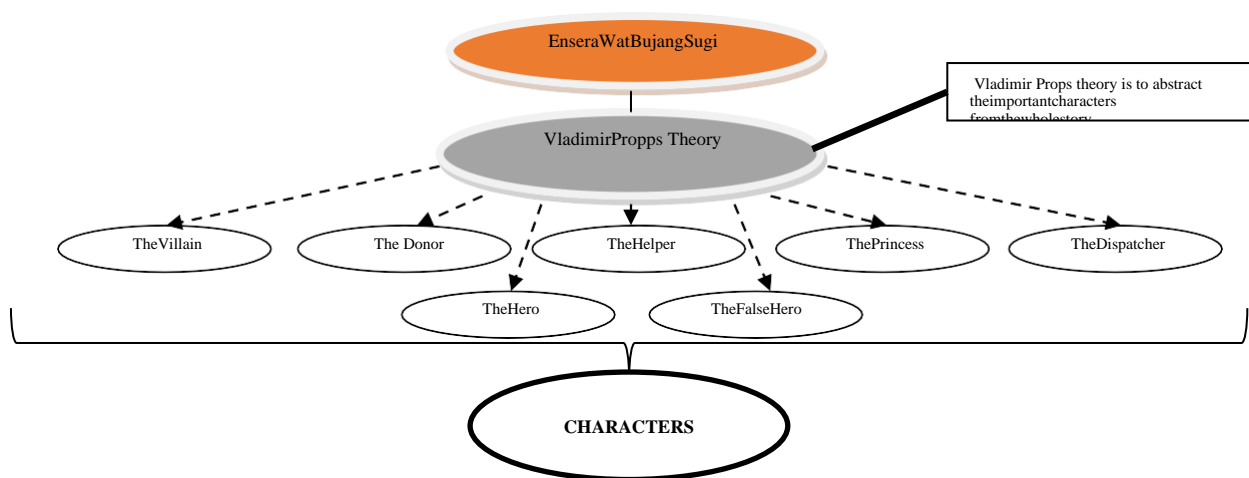


Table1: The structure of Vladimir Propp according to seven spheres of action structure

A growing interest in structural analyses of the diverse folklore genres emerged from Vladímir Propp's folktale's Morphology in 1958. Propp's research significantly influenced folklorists, linguists, anthropologists, and literary critics, Ensera Wat Bujang Sugi will be analyzed based on the scene and essential characters in the whole and scene story using seven spheres of actions and 31 functions of Vladimir Prop.

4.3. 31 Morphology Function according to the selected scenes of Ensera Wat Bujang Sugi

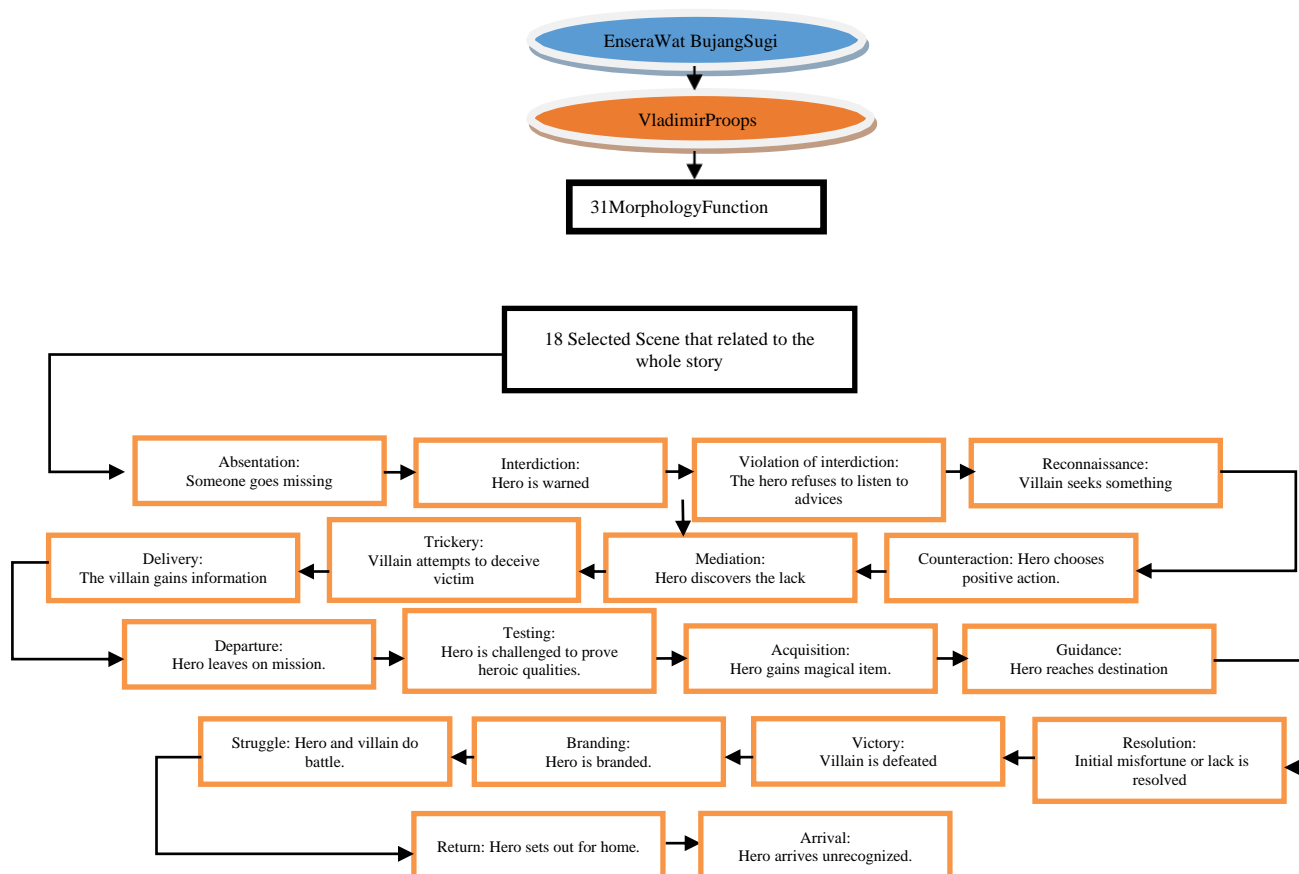


Table 2: The structure of Vladimir Propp according to thirty-one morphology functions

Table 2 shows the flows of the methods from Vladimir Propp that applied to the research on Ensera Wat Bujang Sugi. This method of investigation is qualitative in description and Vladimir Propp's method. At this stage of the theory, the eighteen functions have been applied to analyze the scene according to the thirty-one functions of Vladimir Propp's.

6. DISCUSSION OF FINDINGS

This study shows that the theory of Vladimir Propp is significant to apply in Ensera Wat Bujang Sugi. Propp even states that the function in the story will produce characters and from the actions of the character there will contain the moral value that can be taken from the whole story. Based on the analysis that has been carried out from the research, which is about how the functions and characters in the story take action and the position in giving a moral value from the story are braveness, bold and wise, happiness, determination, forgiveness, and fairness.

7. CONCLUSION

According to the analysis of Propp's morphology theory, it is known that the narrative structure of the whole story Ensera Wat Bujang Sugi results in only eighteen scenes from thirty-one main functions. There are seven characters including the villain, the hero, the helper, the false hero, the princess, and the dispatcher that gain to the environment of actions. In addition, the young generation should learn and inherit their tradition and culture and the positive moral values in the story.

GLOSARRY

<i>Ensera Wat Bujang Sugi</i>	<i>A story of Wat Bujang Sugi</i>
<i>Panggau Libau</i>	<i>The upmost world</i>
<i>Orang Panggau</i>	<i>A people who lives at the upmost of the world</i>
<i>Keling and Kumang</i>	<i>A prince and the princes</i>
<i>Anak Temuai</i>	<i>A visitor</i>
<i>Ngayankapemandang</i>	<i>Giving a charm</i>
<i>Apai Sedinang (Sentukan Buban)</i>	<i>Sedinang's father which is Sentukan Buban</i>
<i>Apai Rimbu</i>	<i>A father to Rimbu</i>
<i>Tinting Sampang Gading Munyi Kesuling Sepu Bujang Bukit Lubang Naning Alai Urang Mangkak ke Selaing Pulai Nyerang</i>	<i>Ngayau is a tradition of the Dayak Iban some time ago. The tradition of hunting the head or "roaring" is practiced by the Iban people. Therefore, it is best to say that the Ngayau activity is to be honored in the eyes of the community. In other words, "rooting" also plays a role in raising someone's social status. People who have earned the head in the "roaring" activity will be called Bujang Berani, as well as associated with the magic things.</i>
<i>Indai Sedinang</i>	<i>A mother to the hero in</i>
<i>Semanjan</i>	<i>A first lover to the hero, Wat Bujang Sugi</i>
<i>Geluma the Inek Manang</i>	<i>A name of the woman who can forecast the future</i>
<i>Endu yaksekunchak jalabenang, Endu Dara Chenaga Umbang Pinang</i>	<i>A crocodile lover to the hero, Wat Bujang Sugi</i>
<i>Bujang Paku Lawang</i>	<i>Ana meto young bachelor, a strong man</i>
<i>Dunya tu</i>	<i>This world</i>
<i>Ngayanka pemandang</i>	<i>Sending the charm</i>
<i>Lubuk Baya</i>	<i>Crocodile place</i>
<i>Endu Dara Mengging Tubuh Kuning Sumping Pintu Panas Endu Kedemi Tuchi Ati Ngemataka Kunchi Pintu Tawas</i>	<i>The branded name for the hero mother</i>
<i>Kerapa Paya Nuja Tinggang Bunga Sesangga Ngerang Letung Jalu Jebung ke Bekebung dalam ngeruang,</i>	<i>The name of the place in the setting</i>
<i>Sirat panjai, unus seribu lapan ratus, tumpa rangki, labung, lelaga bulu kenyalang, takang isang, pedang panjang, nyabur enggau sumpit tapang</i>	<i>The branded name for the man traditional cloth</i>
<i>Wat Bujang Sugi ke Barani Ati Agi Mit Pedang Jungkang Sintak Sandang Mali Salah Selit Rakaya Sapit Laja Sama Tau Tilit Mayuh Gundit Seribu Rambang, Kiai Sakai pemanggai Lintang Datu Au Pemadu Nama Mansang Rekaya Ria Mangkang Nanga Temaga gelang</i>	<i>A branded name for the hero</i>
<i>Antu Gerasi or demon named Kara Rakah ke reregah tenggah menua, nya da pangkang Gerasi Mangah ke benyawa rah-rah Gerasi Tunggal Gigi ke beati Kara mutus Changka and the Antu Gerasi (Hantu Gergasi)</i>	<i>A name for the demon</i>
<i>Kiai Anyai Sarat Sakai Pemangai Litang, aku tu Pemaguh Tubuh Mayuh Pengurang,</i>	<i>A branded name for the hero as a warrior in the longhouse</i>

Rekaya Ria Mangkang Nanga Temaga Gelang and his name was Wat Bujang Sugi ke berani ati Agi Mit, Pedang Jungkang Sintak Sandang Mali Salah Selit, Rekaya aku tu Unggal, Sapit Laja Keredi ke Tau Tilit, Mayuh Gundit Seribu Rambang, Wat Bujang Sugi laki Sedinang	
Gawai Burung.	Bird Festival
Ranyai Tiang Kelingkar	A bamboo pole receptacle with a pan made of bamboo
Batang Chandi Urik	Festival for a brave warrior
Gawai Pun Lemba Bumbun	Festival for Lemba split leaves which represent taken enemy's hairs

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