

Original Article

Daung Lauk Kejoa Folksong: Non-Human agency, and ecological ethics of Long Gelaat People from East Kalimantan

Jonathan Irene Sartika Dewi Max¹*, Yofi Irvan Vivian², Asril Gunawan², Brahma Putra Pratama³

¹ Department of English Literature, Faculty of Cultural Sciences, Universitas Mulawarman, Samarinda, Indonesia.

² Department of Ethnomusicology, Faculty of Cultural Sciences, Universitas Mulawarman, Samarinda, Indonesia.

³ Department of Communication Sciences, Faculty of Social and Political Sciences, Universitas Atma Jaya, Yogyakarta, Indonesia.

* E-mail Corresponding: irenesartika@fib.unmul.ac.id; Tel. +6281226605660

Dikirim: June 25th, 2025

Direvisi: July 11th, 2025

Diterima: September 25th, 2025

Academic Editor: Hassan Malami Alkanchi

Publisher's Note: Lembaga Penelitian dan Pengabdian kepada Masyarakat (LP2M), Universitas Mulawarman remains neutral With respect to jurisdictional claims in the figures or designs published in this journal.



Copyright: © 2025 by the authors. Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<http://creativecommons.org/licenses/by/4.0/>)

ABSTRACT: This study examines Daung Lauk Kejoa (DLK), a nearly forgotten folksong of the Long Gelaat/Lung Gliit Tribe in East Kalimantan, Indonesia, which faces endangerment due to the decline of native speakers and its restricted performance during the quinquennial Nemlaai ceremony. We address the oversight in contemporary ecocritical studies that often prioritize written narratives over indigenous oral traditions, thus neglecting the unique ways folksongs embody ecological ethics. Employing a qualitative communicative framework and hybrid ethnography during visits in June 2019 and June 2024, this research analyzes DLK's prosodic, thematic, and performative elements, utilizing lyrics, ceremonial texts, and interviews with tribal chiefs. The findings reveal how DLK, through repetition, rhyme, and the prominent depiction of hornbills as active agents, articulates a profound ecological consciousness. Unlike conventional narratives, the folksong actively performs environmental ethics, emphasizing human-nature interdependence and challenging anthropocentric views by foregrounding non-human agency. Furthermore, the research highlights the often-underrecognized role of indigenous women, particularly mothers, within the Nemlaai ceremony, underscoring their vital contributions to environmental sustainability and the intergenerational transmission of Indigenous ecological knowledge and practices. This research offers a novel analytical framework for indigenous folksongs, underscoring their role as living archives and ethical blueprints that resist textual staticity and colonial conservation models, thereby enriching our understanding of indigenous epistemologies and their contributions to environmental sustainability.

KEYWORDS: folksong; ecocriticism; indigeneity; ritual; sustainability

1. INTRODUCTION

There are indigenous folksongs that are poetic (Henzi, 2024) and are only used in traditional ceremonies (Muthalib et al., 2024). Delivered in the native language of the Long Gelaat/Lung Gliit Tribe, a folksong called *Daung Lauk Kejoa* (DLK) plays a significant role in representing how the tribe perceives its natural surrounding and its identity. DLK is almost unknown to the Long Gelaat Tribe residing in the Long Tuyuq Village, Long Pahangai Subdistrict, Mahakam Ulu Regency, East Kalimantan Province, Indonesia. It has become less known today since the Long Gelaat's language has fewer native speakers. Though there is a strong motivation of the tribe to revive its use in daily conversation, the domination of Bahasa Bahau has become the lingua franca of hundreds of Dayak sub-ethnics groups in the Mahakam River upper stream area. Another reason is that DLK is only sung during the Nemlaai traditional ceremony, making it less accessible to common people. It is an event that is only held once in

How to cite this article: Max JISD, Vivian YI, Azril G, Putra PB. Daung Lauk Kejoa Folksong: Non-human agency, and ecological of Long Gelaat poeple from East Kalimantan. *Mulawarman J Soc Sci.* 2025; 1(1): 23-39.

Lembaga Penelitian dan Pengabdian kepada Masyarakat,
Universitas Mulawarman
ISSN: xxxx-xxxx

five years, and the main participants are only males. Additionally, due to its sacred nature, the language often cannot be interpreted literally but holds meanings and functions that are only understood by a limited number of people who still perform certain traditional rituals (Hariyanto et al., 2024; Whitehouse, 2023).



Figure 1. Long Gelaat Men being Inaugurated in *Nemlaai* Ceremony. (1st Authors' documentation, 2024)

Studies on indigenous languages are significantly contributing to social cohesion and inclusive education (Durazzo, 2022; Kaushik & Dukru, 2023; Nakata, 2023). Rituals, spells, chants, and songs are part of the traditions, making them the oral tradition that transmits messages and meaning through language (Panda, 2023; Zou & Priscilla, 2023). It is said that the true nature and fundamental importance of a language are most clearly demonstrated in the literature (Bhushan, 2020), and so is oral literature. Folk music is important in understanding cultural and ethnic identities (Dinh, 2024). In the case of folksongs, they are often sung without any instrument (McPherson et al., 2020) and delivered in the native language. Native or ethnic language is a vital component of their culture and is crucial to sustainable national development, the community's well-being, and cultural progress (Alkali & Gambo, 2024; George et al., 2024).

Contemporary ecocritical studies, in their commendable efforts to deconstruct anthropocentric biases and re-evaluate human-nonhuman relationships (Caracciolo, 2021), often exhibit a curious oversight: the relative neglect of indigenous folksongs in favor of a heavy emphasis on narrative forms. While narratives, whether literary or oral, certainly provide fertile ground for problematizing agency and exploring ecological themes (Garrard, 2012), the rich tapestry of indigenous folksongs, with their deep-rooted connections to specific landscapes, cosmologies, and multispecies interactions (Aguilera, 2017), frequently receives less scholarly attention. Indigenous oral traditions, including songs, often embody non-dichotomous understandings of nature and culture, and fluid conceptions of agency that extend far beyond human intentionality to encompass animals, plants, and even geological formations (Gould & Satterfield, 2025). However, by overlooking these vibrant sonic archives, ecocriticism risks inadvertently perpetuating a textual bias, potentially missing nuanced and culturally specific models for understanding and enacting ecological ethics. Focusing on indigenous cosmologies that predate and often subvert Western binaries of nature/human can be reframed (Aguilera, 2017).

Furthermore, a language can quickly go extinct due to a decline in speakers, which happens gradually over time so that the language disappears altogether (Lauder, 2006; Perangin-Angin & Dewi, 2020), making it critical, especially for indigenous languages whose speakers are starting to decline. Previous studies on Dayak people's folklore in East Kalimantan employed with a structuralist approach to local legend (Max, 2021), an archetypal approach to *Hudoq Kawit* prayer (Max, 2020), and a semiotic approach to community folksong (Dahlan et al., 2019). This research, on the other hand, aims to describe the pattern, meaning, and function of the folksong titled *Daung Lauk Kejoa* through an ecocritical approach. With this aim achieved, this research contributes to the preservation of ethnic languages, especially in Indonesia, and generally to indigenous studies in a global society. It also suggests a research analytical framework that can be replicable to other objects of future research that concerns on environment sustainability especially for non-narrative texts or those that develop lyrical characteristics.

2. LITERATURE REVIEW

2.1. Approaches to Folklore

Folklore studies have been following thematic, holistic, archetypal, and functional approaches (Ben-Amos, 2020). The thematic approach highlights the universal similarities in themes that can suggest generic identities

(Tursunovich et al., 2024). However, it can lead to oversimplified assumptions about the relationships between genres (Ben-Amos, 2020), failing to account for the complexities and variations present within and across different cultural traditions. With the same disposition, the holistic approach to folklore emphasizes the intrinsic unity and structural integrity of genres, viewing them as organic entities that transcend theoretical interpretations. The archetypal approach to folklore genres, on the other hand, highlights the universal patterns and themes across cultures, suggesting that these genres reflect fundamental human concerns and emotions. It is flawed because of the circular reasoning of deriving intellectual or psychological systems from the very texts it seeks to categorize, lacking a clear distinction between the genres and the underlying mental or emotional states they represent (Ben-Amos, 2020). Due to its heavy reliance on subjective cultural experiences, the functional approach can lead to discrepancies when applying a universal analytical model, as it may overlook the unique complexities of individual cultural systems and their classifications (Zhang, 2022). Today, folklore studies continue to explore the dynamic relationship between tradition and modernity, emphasizing the role of folklore in identity formation, cultural sustainability, and historical continuity (Zou & Priscilla, 2023). Additionally, the ecocritical interpretations reveal how indigenous communities use folklore to express environmental concerns and advocate for sustainability in responding to the Anthropocene (Cameron, 2022).

2.2. Folksongs

The term "folklore" was first introduced in 1846 by British antiquarian William Thoms. Initially, its application was quite restrictive, primarily encompassing oral peasant tales, along with manners, customs, observances, superstitions, ballads, and proverbs characteristic of older British societies (Bankes et al., 2019). It has evolved from a narrow, nationalist-driven focus on oral peasant traditions to a broad, dynamic academic discipline (Sims & Stephens, 2011). Through its re-evaluation of indigenous knowledge, folklore studies contribute significantly to understanding Indigeneity, actively challenging historical power imbalances and supporting efforts for self-determination. Simultaneously, the discipline plays a vital role in fostering social cohesion by reinforcing cultural identities and providing adaptive mechanisms for communities to navigate change. The field offers tangible insights and solutions for ecological sustainability, advocating for the integration of diverse knowledge systems in environmental conservation. The continued adaptation of folklore studies and its interdisciplinary approach position it as an essential field for promoting cultural understanding and addressing pressing global issues in the future.

Folksongs fall into the category of verbal folklore along with myths, legends, fairy tales, folk tales, proverbs, and riddles (Bankes et al., 2019). Folksongs are typically created and passed down orally (Ramdinmawii & Nath, 2024), with modifications by the collective, forming distinct factions with distinct social functions and reflecting regional, temporal, and social states (Anttonen, 2023) so traditional folksongs represent the culture of a nation and the memory of an era (Li, 2022). In terms of lyrics, a song has a close relation to oral poetry. Folksongs, often termed traditional poetry, are oral songs to be repeated, experienced, and lived together (Kazmi et al., 2024; Nasution et al., 2023). Serve as cultural archives, folksongs are intertwined with identity formation, offering insights into the collective memory of societies (Gülüm, 2023).

In the 20th century, folklore studies became interdisciplinary, integrating anthropology, linguistics, and history to analyze traditions within their social contexts. It should not be viewed as an artifact from the past because it has a common occurrence in human society and is characterized by its composition, mode of transmission, and performance (Finnegan, 1977; Gintsburg et al., 2021; Lilomaiava, 2020). The discipline remains vital in understanding human expression across cultures and generations. Researchers also examine their role in education (Miao et al., 2024), nationalism, and resistance movements, highlighting their significance in shaping cultural memory. Folk ritual music also supports biodiversity conservation by fostering ecological awareness through symbolic animals, promoting sustainable practices such as traditional farming and wetland conservation, and strengthening community cohesion to pass down ecological values across generations (Liu & Song, 2025).

2.3. Ecocriticism and Indigenous Ethics on Environment

Ecocriticism has evolved from early environmental literary studies into a broader interdisciplinary field that interrogates the power dynamics between human and nonhuman entities. Initially centered on representations of nature in literature, contemporary ecocriticism now explores how agency is distributed across ecosystems, challenging anthropocentric assumptions (James, 2022). Scholars argue that nonhuman actors, rivers, forests, and even geological formations, possess forms of agency that influence human societies, often in ways overlooked by traditional humanities. This shift aligns with posthumanist thought, which critiques hierarchical structures that privilege human dominance over nature. By examining literature, film, and oral traditions, ecocriticism reveals how environmental narratives shape and reinforce power relations, questioning who, or what, holds influence in ecological discourse. The trend of these studies highlights how nonhuman agency is constructed in storytelling, demonstrating that environmental narratives can redefine ethical responsibilities beyond human-centered perspectives.

Indigenous folklore offers a compelling counterpoint to Western ecocritical frameworks by integrating environmental ethics into oral traditions and communal practices (Kääpä, 2017). Unlike text-based narratives that describe ecological relationships, indigenous songs and rituals actively perform environmental stewardship, reinforcing reciprocal bonds between humans and nature (Prasetyo, 2023). Folklore often attributes agency to natural elements, portraying them as sentient forces that guide human behavior, which has now been discussed in contemporary ecocriticism. This approach challenges dominant conservation models that treat nature as a passive resource, advocating instead for an ethics of coexistence. Studies on indigenous storytelling emphasize its role in sustaining ecological wisdom, demonstrating that folklore is not merely cultural heritage but an active mechanism for environmental governance.

3. MATERIALS AND METHODOLOGY

Two field observation visits were conducted in Long Tuyuq Village, Long Pahangai District, Mahakam Ulu Regency, East Kalimantan Province, Indonesia, from 16 to 22 June 2019 and from 17 to 23 June 2024. On average, the researchers stayed in the village for one week to participate in the ceremony. The design was qualitative research. Qualitative research is phenomenological, focuses on meaning and understanding, relies on the researcher for data collection and analysis, employs an inductive approach, and yields a descriptive outcome (Merriam & Grenier, 2019). The first data source in this article was the *DLK* lyric taken from a book entitled *Upacara Adat Nemlaai Lung Gelaat* (Lung Gelaat's Nemlaai Ceremony) written by Bonifasius Belawing Belareq, the Chief of Long Gelaat Tribe.

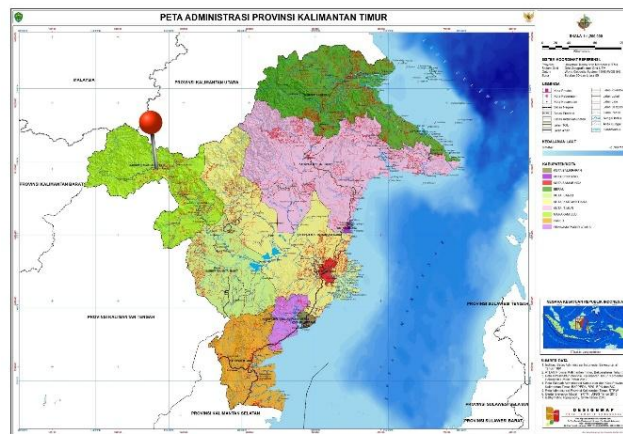


Figure 2. Research Location: Long Tuyuq Village (Peta Tematik Indonesia, 2015)

Second was the song lyric text with an Indonesian Language translation handed down during the *Nemlaai* ceremony held on 19-22 June 2024 in Long Tuyuq Village, Long Pahangai Subdistrict, Mahakam Ulu Regency, East Kalimantan Province, Indonesia. Third was the data taken from personal interviews with the Long Gelaat tribe chief, Bonifasius Blawing Blareq, and his successor, Adrianus Liah Blawing.



Figure 2. Right: Text of *Daung Lauk Kejoa* and the Indonesian Translation, Left: *Nemlaai* Ritual Guide Book. Source: Photo by Author, 2024

Third was the data taken from personal interviews with the Long Gelaat tribe chief, Bonifasius Blawing Blareq (BBB), and his successor, Adrianus Liah Blawing (ALB). In addition, a hybrid ethnography was applied in the search for empirical depth about the context surrounding the folksong being performed in the ceremony. This method offers flexibility in the researchers' field positioning, analytic gaze, and data assembly (Seim, 2021). Instruments used mainly in this research were a voice recorder, a camera, and writing tools such as a pen, plain paper, and a laptop.



Figure 4. The Chief of Long Gelaat in *Nemlaai* Ceremony (1st Author's documentation, 2024)

This research applied a communicative framework to the folksong. The communicative framework seeks the intersection of the texts (lore) and the groups (folk), considering the physical, social, and cultural contexts being expressed and the larger contexts that influence performances and texts (Sims & Stephens, 2011). As a communicative event, three levels of communication are analyzed: (1) prosodic (relation between verbal sounds and time), (2) thematic (the subject matter: action, actors, and metaphor), and (3) behavioral (the society space of its performance) (Ben-Amos, 2020). The collected data were analyzed with the communicative approach. It started by describing the context of the *DLK* folksong. Then it continued with the analysis of the three levels of communicative elements through the folksong's prosodic, theme, and performance. The prosodic elements covered in this research are meter, rhyme, repetition, and insertion. The thematic analysis will be derived from the use of words that imply actors, actions, and metaphors. Meanwhile, the description of the practice where the folksong was sung would inform the performative elements.

4. RESULT

Nemlaai ceremony is a reconstruction of the past tradition called *Ngayau* (head hunting) (BBB/M/80, interview, 17/06/24). In the Long Gelaat language, *Nemlaai* denotes victory. It is now conducted once every five years to convey gratitude to God for various victories, successes, and chivalry. Men are the only individuals permitted to participate in this ceremony. Males who have never participated in *Nemlaai* will be regarded as immature. The *Nemlaai* ceremony is performed by the Long Gelaat people to commemorate the reciprocal relationship with these subtle forces. *Nemlaai* is a repository of sacred values that are derived from Ta Pen Nyui (the Creator), ancestral spirits, and protective spirits. The Long Gelaat people are convinced of the existence of subliminal forces that have an impact on human life (BBB/M/80, interview, 17/06/24).



Figure 5. Women Gathering to Sing *Daung Lauk Kejoa* from Midnight to Dawn (1st Author' documentation, 2024)

Insertion and repetition are found in *DLK*. A group of women were rehearsing by themselves to sing the song, including one of researchers, but when the Chief approached us, he sang it differently. The lyrics written in the ceremony guidebook are shorter than the actual way of singing them. "It is written that way to catch the contents only," (BBB/M/80, interview, 17/06/24). So then he taught us to sing it and even led the song several times in the *Ne' Daung*. The comparison can be seen in **Table 1**.

Table 1. Written and Sung Version of Daung Lauk Kejoa

	Written	Sung
S1	Sie lauk kejoa Bensaic sain lauk kejoa Woeh aleang teguin petloa Teguin le' Laung Taug Boa	/Sie lauk kejoa/ /i Bensaic saine n sie/ /e lauk a kejoa/ /i Woeh aleang te-/ /guin a pet loa/ /Teguin le' nga' / /Laung a Taung/ /Boa u laung te/* /Teguin le' Laung Taung Boa/

*italics and highlighted for emphasis

Above is the first stanza of *DLK*. The grey highlighted part is the first type of insertion given in the sung version. The insertion appears before the last line. Every last line of the stanza mentions the name of Long Gelaat's ancestor. In the first stanza, the name is Laung Taung Boa. Meanwhile, the second type of insertion is the letters typed in italics i, en, a, and u. The use of these modifying insertions is to fill the syllable space, fitting the song melody. They have no literal meaning. Both patterns of insertions are repeated throughout all 14 stanzas. The repetitive words and phrases are salient in *DLK*. See **Table 2**.

Table 2. Repeated Words and Phrases

Third Stanza	Repetition
Sie lauk Guwaung	Sie lauk [...]
Bensaic sain sie lauk a guwaung	Bensaic sain sie lauk a [...]
Woeh aleang teguin endaung	Woeh aleang teguin [...]
Tegui le' Ba	Teguin le' <....>
Launga a Loong Ba u laung te	Laung a, (...) <....> u laung the
Teguin le' Ba Loong Lahaung	Teguin le' <....> (...) {....}

The right column of Table 2 shows words and phrases repeated in all stanzas. The mark [...] is to be filled with the name of the tree or wood, <....> with the initial name of the ancestor, (...) with the middle name, and {...} with the last name. In this stanza, the name of the tree is Guwaung. It is what the Long Gelaat people call the tree of Meritam Fruit (*Nephelium rambutan-ake* (Labill.) Ba Loong Lahaung is the third ancestor's name recited.

Table 3. Syllables as Meter

First Stanza	No Insertion	With Insertion
/Sie lauk kejoa/	5	5
/i Bensaic saine n sie/	6	7
/e lauk a kejoa	4	5
/i Woeh aleang te-/	4	5
/guin a pet loa/	4	5
/Tegin le' nga'/	4	4
/Laung a Taung/	2	3
/Boa u laung te/	3	4
/Teguin le' Laung Taung Boa/	6	6
Total	38	44

A meter is the rhythmic structure usually noticed in poetry lines. The simplest way to measure a meter is by the number of syllables termed quantitative meter, which is not always possible for languages with an accent-based system like modern English. It can contribute to the placement of rhyme and the building of rhythm in lyrics. Meter creates musical anticipation and surprise, imitates content meaning, sets the tone, and conveys social and cultural meaning (Greene & Cushman, 2016). A careful counting of all stanzas shows that the syllables contained in each stanza range from 38-42, with the insertion varying throughout the lines, which can reach 44 in total. The song is sung in a group with a lead vocal. Most of the time, the insertion is spontaneous and irregular, but the rest of the participants can follow, stipulating a 4/4 time signature with the help of the insertions. The most salient prosodic element is the song's rhyme. Rhyme is the coupling of two syllables at the end of the line, demonstrating the phonological correlation of different semantic units at different places in verse to enhance cognition (Greene & Cushman, 2016). Full rhyme is dominantly found in all stanzas where the content words at the end of each line consistently appear with rhyming vowel and end consonant sounds. These content words are filling the spaces as schemed in **Table 3**. They refer to, as ordered: the name of tree-verbs/adjectives, the ancestor's name, while 'S' and the ordinal number mean the sequence of stanzas.

S 1: kejoa-pet loa-Laung Taung Boa

S 2: Saung Hih-pet hih-Laung Loong Hiih

S 3: Guwaung-endaung-Ba Loong Lahaung

S 4: Lauwai-sie lai-Le Ju Lai

S 5: pela'-geta'-Hiit Ba Hela'

S 6: melo'-ngendo'-Ba Lai' Do'

S 7: alie-mendi-Loong Gueng Fie

S 8: beliin-mek niin-Tensauk Nyeng Ngiin

S 9: nyelain-endain-Kenseang Jenain

S 10: lenauk-petdauk-Nyenwuin Tensauk

S 11: meleang-kebeang-Delaai Kenseang

S 12: pelain-dain-Gelaain Laung Hain

S 13: Leguh-ngen'uh-Jenain Pain Luh

S 14: win-oon-pet-oon-Laung Du' Ngon

4.2. Theme of *Daung Lauk Kejoa*

Nature remains the ever-inspiring source for a creator with its large and wide-ranging variations of sound and impressive vista (Ghimire, 2021). In *DLK*, along with the ancestor names, appear words with a semantic relation to woods and trees. It can be said that it reflects the biophysical condition of Long Gelaat's people who are residing in the forest environment in the Heart of Borneo (HoB). HoB is a government-recognized program that collaborates with neighboring Bornean countries to conserve the remaining contiguous Bornean forest, which encompasses both protected and unprotected regions (Wee et al., 2024). In every stanza, tree names known for their fruits and woods are mentioned. These reflect the awareness of the people about the biodiversity that supports the subsistence needs.

S 1: kejoa-wood

S 2: Saung Hih-a wood type

S 3: Guwaung-Mertiam Fruit Tree

S 4: Lauwai-pohon kapur-Borneo Camphor

S 5: pela'-wood type

S 6: melo'-wood typ

S 7: alie-pohon arau/trembesi-rain tree

S 8: beliin-a kind of banyan tree

S 9: nyelain-beautiful wood

S 10: lenauk-a kind of banyan tree

S 11: meleang-tough wood

S 12: pelain-wood type

S 13: Leguh-wood type

S 14: win-oon-pohon ulin-iron wood tree



Figure 6. Landscape View from Long Tuyuq Village, East Kalimantan (1st Author's documentation, 2024)

Besides trees and woods, another natural element in the folksong is the hornbill. The word *teguin*-as occurs in all stanzas and refers to the species of Rhinoceros hornbill. The Dayak tribe on Borneo Island regards hornbills as symbols of respect, bravery, and spirituality (Kurniawan et al., 2024). So, it plays a metaphorical meaning in the lyrics, representing a graceful spirit that guides the heroes of the Long Gelaat tribe. The lyrics also capture the kinesthetic imagery, a figurative language demonstrating resourceful imagination and creativity apart from the sound device (Yélian et al., 2023) that is more of motion than static visual imagery. It depicts the dynamic of the hornbill and the wind it controls, giving the impression of movement. It is expressed by the phrase-*woeh aleang*-the wind flies.

S 1: *woeh aleang teguin petloa*- the wind flies the mighty hornbills
 S 2: - *pet hih*-crossing
 S 3: - *endaung*-cornering
 S 4: - *siek lai'*-swooping
 S 5: - *geta'*-away
 S 6: - *ngendo'*-spinning
 S 7: - *mendie*-under the sun

S 8: - *mek niin*-nesting
 S 9: - *endain*-lining up
 S 10: - *petdauk*-fighting
 S 11: - *kebeang*- the grand hornbills
 S 12: - *dain*- circling fields
 S 13: - *pet tuh*- playing
 S 14: - *pet'oon*- clustering

The life cycle theme is mostly found in folksongs such as childbirth, engagement, marriage, and death as well as seasons, farming, or war (Mashaqba et al., 2020; Rosenhouse, 2001). In *DLK*, the heroes of Long Gelaat are the main focus. However, it does not talk about the origin of the heroes but to memorize their names (BBB/M/80, interview, 19/06/24). This is unique to this case since in most cases with religious context, early ancestor figures are often represented descending from the sky or a distant place, imbuing them with special significance due to their origin and magical abilities within society's future cycles (Khairani & Wiradnyana, 2023). This theme is built by the mentions of Long Gelaat's heroic figures' names throughout the stanza. Here are their names:

Line 1: Laung Taung Boa
 Line 2: Laung Loong Hiih
 Line 3: Ba Loong Lahaung
 Line 4: Po' Le Ju Lai
 Line 5: Hiit Ba Hela'
 Line 6: Ba Lai Do'
 Line 7: Loong Guen Die

Line 8: Tensauk Nyeng Ngiin
 Line 9: Kenseang Jenain
 Line 10: Nyenwuing Tensauk
 Line 11: Delaai Kenseang
 Line 12: Gelaain Laung Hain
 Line 13: Jenain Pain Luh
 Line 14: Laung Du' Ngon

4.3. Performance of *Daung Lauk Kejoa*

Daung begins with the opening of the song (*Neklauk*), which is sung by a lead soloist singing the first line of each stanza, and continues with *embaab* (choir) where all participants sing the rest of the stanza (BBB/M/80, interview, 19/06/24). This pattern repeats until the entire verse is sung. This half-rap and solo-chorus combination is also present in other Kayanic subgroups, as well as their Kenyah neighbors, Aoheng/Penihing, and others (Okushima, 2020). *DLK* is one of the forms of praise that the Long Gelaat Tribe in East Kalimantan performs during the *Nemlaai* Traditional Ceremony.

Table 4. Lyrics of *Daung Lauk Kejoa* as Handed Down in the *Ne' Daung* Ritual

S 1	Sie Lauk kejoa Bensaic sain sie lauk a kejoa Woeh aleang te-guin a pet loa Te-guin le' nga' Laung a Taung Boa u laung te Teguin le' nga' Laung Taung Boa	Suara dari pucuk pohon Gemersik suara dari pucuk pohon Angin menerbangkan enggang perkasa Enggang telah mengambil Laung Taung Boa	Voice from the treetops Whispering sounds from the treetops The wind flies the mighty hornbills The hornbills have taken Laung Taung Boa
S 2	Sie Lauk Saung Hih Bensaic sain sie lauk a saung hih Woeh aleang te-guin a pet hih Te-guin le' nga' Laung a Loong Hih u laung te Teguin le' nga' Laung Loong Hih	Suara dari pucuk Sung Hih Gemersik suara pucuk Saung Hih Angin menerbangkan enggang menyeberang Enggang telah mengambil Laung Loong Hih	Voice from the treetops Whispering sounds from the treetops The wind flies the hornbills crossing The hornbills have taken Laung Loong Hih
S 3	Sie lauk Guwaung Bensaic sain sie lauk a guwaung Woeh aleang teguin endaug Teguin le' Ba Laung a Loong Ba u laung te Teguin le' Ba Loong Lahaung	Suara dari pucuk Guwaung Gemersik suara pucuk Guwaung Angin menerbangkan enggang memotong Enggang telah mengambil Ba Loong Lahaung	Voice from the treetops Whispering sounds from the treetops The wind flies the hornbills cornering The hornbills have taken Ba Loong Lahaung
S 4	Sie Lauk Luwai' Bensaic sain sie lauk Luwai' Woeh aleang teguin sie lai' Teguin le' Po' Le a Ju Lai' u laung te Teguin le' po' Le Ju Lai'	Suara pucuk Luwai' Gemersik suara pucuk Luwai' Angin menerbangkan enggang menukik tajam Enggang mengambil leluhur Po' Leju Lai'	Voice from the treetops Whispering sounds from the treetops The wind flies the hornbills swooping The hornbills have taken Po' Leju Lai'
S 5	Sie lauk pela' Bensaic sain sie lauk a pela' Woeh aleang teguin geta' Te guin le' hiit Ba u he la' u laung te Teguin le' Hiit Ba Hela'	Suara pucuk Pela' Gemersik suara pucuk Pela' Angin menerbangkan enggang Enggang mengambil Hiit Enggang mengambil Hiit Ba Hela'	Voice from the treetops Whispering sounds from the treetops The wind flies hornbills turning away The hornbills have taken Hiit Ba Hela'
S 6	Sie lauk melo' Bensaic sain sie lauk a melo' Woeh aleang teguin ngendo" Teguin le' Po' Ba' u Lai' do' u laung te Teguin le' Po' Ba Lai' do'	Suara pucuk Melo' Gemersik suara pucuk Melo' Angin menerbangkan enggang merendah Enggang mengambil leluhur Po' Ba' Lai' Do'	Voice from the treetops Whispering sounds from the treetops The wind flies hornbills spinning The hornbills have taken Po' Ba' Lai' Do'
S 7	Sie lauk alie Bensaic sain sie lauk a alie Woeh aleang teguin u mendi Teguin le' Lai' Loong u Gueng Die u laung te Teguin le' Lai' Loong Gueng Die	Suara pucuk Alie Gemersik suara pucuk Alie Angin menerbangkan enggang di bawah sinar matahari Enggang mengambil Lai' Loong Gueng Die	Voice from the treetops Whispering sounds from the treetops The wind flies the hornbills under the sun The hornbills have taken Lai' Loong Gueng Die
S 8	Sie lauk beliin Bensaic sain sie lauk a beliin Woeh aleang teguin u mek niin Teguin le' Ten Sauk u nyeng ngiin u laung te Teguin le' Tensauk Nyeng Ngiin	Suara pucuk Beliin Gemersik suara pucuk Beliin Angin menerbangkan enggang dengan indah Enggang mengambil Tensauk Nyeng Ngiin	Voice from the treetops Whispering sounds from the treetops The wind flies the hornbills nesting The hornbills have taken Tensauk Nyeng Ngiin
S 9	Sie lauk nyelain Bensaic sain sie lauk a nyelain Woeh aleang teguin u endain Teguin le' Ken- Seang u Jenain u laung te Teguin le' Kenseang Jenain	Suara pucuk Nyelain Gemersik suara pucuk Nyelain Angin menerbangkan enggang berjajar Enggang mengambil Kenseang Jenain	Voice from the treetops Whispering sounds from the treetops The wind flies the hornbills lining up The hornbills have taken Kenseang Jenain
S 10	Sie lauk lenauk	Suara pucuk Beringin	Voice from the treetops

	Bensaic sain sie lauk <i>a</i> lenauk Woeh aleang teguin <i>u</i> petdauk Teguin le' Nyen- Wuin <i>u</i> Tensauk <i>u</i> laung te Teguin le' Nyenwuin Tensauk	Gemersik suara pucuk beringin Angin menerbangkan enggang bertarung Enggang mengambil Nyenwuin Tensauk	Whispering sounds from the treetops The wind flies the hornbill fighting The hornbills have taken Nyenwuin Tensauk
S 11	Sie lauk meleang Bensaic sain sie lauk <i>a</i> meleang Woeh aleang teguin <i>u</i> kebeang Teguin le' De- Laai <i>u</i> Kenseang <i>u</i> laung te Teguin le' Delaai Kenseang	Suara pucuk Meleang Gemersik suara pucuk Meleang Angin menerbangkan enggang perkasa Enggang mengambil Delaai Kenseang	Voice from the treetops Whispering sounds from the treetops The wind flies grand hornbills The hornbills have taken Delaai Kenseang
S 12	Sie lauk pelain Bensaik sain sie lauk <i>a</i> pelain Woeh aleang teguin <i>u</i> woeh dain Teguin le' Ge- Laain <i>u</i> Laung Hain <i>a</i> laung te Teguin le' Gelaain Laung Hain	Suara pucuk Pelain Gemersik suara pucuk Pelain Angin menerbangkan enggang di pinggir ladang Enggang Megambil Gelaain Laung Hain	Voice from the treetops Whispering sounds from the treetops The wind flies the hornbill circling the fields The hornbills have taken Gelaain Laung Hain
S 13	Sie lauk Leguh Bensaic sain sie lauk <i>a</i> leguh Woeh aleang teguin <i>u</i> ngen'uh Teguin le' Je' Nain <i>u</i> Pain Luh <i>u</i> laung te Teguin le' Jenain Pain Luh.	Suara Pucuk Leguh Gemersik suara pucuk Leguh Angin menerbangkan enggang bermain- main Enggang mengambil Jenain Pain Luh	Voice from the treetops Whispering sounds from the treetops The wind flies hornbills playing The hornbills have taken Laung Taung Boa
S 14	Sie lauk win-oon Bensaic sain sie, lauk <i>a</i> win-oon Woeh aleang teguin <i>a</i> pet-oon Teguin le' nga' Laung <i>a</i> du Ngon <i>u</i> laung te Teguin le nga' Laung Du' Ngon	Suara pucuk Ulin Gemersik suara pucuk Ulin Angin menerbangkan Enggang bergerombol Enggang telah mengambil Laung Du' Ngon	Voice from the treetops Whispering sounds from the treetops The wind flies hornbills clustering The hornbills have taken Laung Du' Ngon

Source: Adrianus Liah Blawing, English translation by the Authors

Consequently, the Long Gelaat community not only prevents disasters but also acquires physical and spiritual fortitude by conducting the *Nemlaai* ceremony. This strength allows an individual to confront obstacles from both within and without, thereby fostering a resilient character who does not give up easily in the face of adversity. A Long Gelaat man is elevated and confirmed as a full Long Gelaat member by participating in this ceremony, which prevents him from experiencing troubles (*Nyelaic*) with all forms of customs (BBB/M/80, interview, 20/06/24). This is symbolized by acts of avoiding talking and touching women, eating bland food while squatting, and sleeping in a state of caution during *Nemlaai* ceremony (BBB/M/80, interview, 20/06/24).



Figure 7. Long Gelaat Males eating with squat pose symbolizing vigilance to the enemy's threat (1st Authors' documentation, 2019)

On the fourth day in the evening, *Ne' Daung*, prayer song, is held. *Ne' Daung* is a prayer that praises the heroism of the predecessors of the Long Gelaat tribe. The word *daung* comes from *ledaung*, which means 'in group' or 'together'. *Daung* belongs to Kayanic religious texts (Okushima, 2018). The women are seated on the left side of the *peteh* (hall), while the male participants of Nemlaai in the right side.



Figure 8. Women of Long Gelaat gathered in the hall with the male participants for *Ne' Daung*. (1st Authors' documentation, 2024)

The *Daung* had three parts: *Daung Lauk Kejoa*, *Daung Kahoe*, and *Engkoh Po'*. *DLK* song means asking the spirit who protects and guards the forests of plants on earth and all kinds of wood that grow so that they bear good fruit and give life to all creatures on earth. The purpose of mentioning the names of the heroes in *DLK* is to make the participants remember them. Together with a song named *Daung Kehoe*, praise is made to give thanks to the spirits of ancestors and heroes who gave freedom and prosperity. They are prayed for to obtain peace with God. Lastly is *Engkoh Po'*, which is a prayer to awaken the ancestors so they can join in their daily togetherness. Since the song was challenging to learn by different members of the women every five years, the male chief had to directly lead the song several times. Though in the end, her first daughter managed to lead the voice of the women.



Figure 9. Mothers and Girls welcome the homecoming males from *Ngayo* in *Pele Lai'*. (1st Authors' documentation, 2019)

In *Ne' Daung*, the women are involved because since the *Nemlaai* began, they have played their own pivotal roles. "My father, he too used to have no idea what the women did when the men went to the forest. But since there were cameras and documentations of the village during past *Nemlaai* ceremonies, he now knows that while the men are in the forest, the women are also doing their part in the ritual, which is no less important," (ALB/M/44, interview, 17/06/24). Specifically, in the *Nyebuh* ritual (Mother's Prayer, **Figure 10**) where mothers were praying till dawn for the safety of the men carrying out *Nemlaai* and packing the males' costumes to welcome their comeback the next day. Even so many women were involved in other ritual preparations, from making *lekuq* (bead bracelets), organizing the young females in the village for *Pele' Lai* ritual (the welcoming ceremony, see **Figure 9**), to cooking ritual foods for the participants, which requires a specific traditional recipe (**Figure 10**).



Figure 10. Left: Mothers preparing the ritual food in kitchen tent purposed for *Nemlaai* participants only. Right: Mothers preparing the traditional costume for the participants (1st Author's documentation, 2019)

5. DISCUSSION

Found in some recent studies on folksongs, themes such as nature's beauty, abundant harvests, and human emotions, while promoting environmental protection, sustainable livelihoods, human-nature interdependence, and climate resilience, are often mentioned to conclude their findings (D'Amico, 2024; Rani, 2025; Wakit & Aguila, 2021). Social cohesion as an increasingly pressing issue also emerges from learning traditional songs of indigenous peoples (Dahlan et al., 2019; Maryaeni, 2018). Meanwhile, formal elements like metaphors and themes are also found to emphasize the indigenous wisdom (Sajulga & Canayong, 2024). Besides themes that are also discussed here, prosody, and performance are also crucial for folksong as it involves those elements of manner, environment, and the actors who are conducting it. The prosodic elements found in *DLK* stanzas are repetition and rhyme. This makes the folksong similar to a litany that is repeated so that the participants can focus on the ritual. The primary motifs explored in this folksong are nature and heroism. The names of wood and trees, which incorporate natural elements, serve as metaphors for the sustenance of life. Furthermore, the hornbill is cited as a metaphor for guardian entities. Concurrently, the Long Gelaat heroes' names are cited as a means of recalling the tribe's former magnificence and valor. Both components serve as a poignant reminder of the interconnectedness between the natural world and human beings. The *Nemlaai* ceremony is intricately intertwined with the self-perfection of a Long Gelaat man as a warrior nation.

Traditional narrative modes often prioritize human action, focusing on individual or collective human experiences, decisions, and consequences. In contrast, this folksong shifts the focus to the hornbills as protagonists, emphasizing their movements and interactions with the landscape. This aligns with posthumanist ecocriticism, which challenges anthropocentric perspectives and recognizes the agency of non-human entities (James, 2022). Unlike conventional storytelling, where nature is often a passive setting, this song centers nature as an active force, influencing cultural memory and ecological awareness. Ecocriticism often focuses on narratives (written or oral) as primary sites for interrogating human-nonhuman relationships (James & Morel, 2018). Indigenous folksongs, as exemplified by *DLK*, introduce a radically different mode of engagement; one rooted in sound, rhythm, and embodied performance. While ecocritical scholarship values indigenous storytelling, it often privileges written texts, sidelining non-textual forms like music and ritual chants. *DLK* challenges this by demonstrating how ecological ethics are encoded in melody, repetition, and communal performance so the ecological concerns are enacted by participatory practice.

Unlike written narratives that indirectly imply environmental values, folksongs actively perform environmental ethics. For instance, the invocation of protective forest spirits in *DLK* promotes interdependence, not ownership. It emphasizes a coexistence model distinct from Western conservationism (Dürbeck, 2020). The song's structure, where trees, winds, and heroes exist in a shared space, subverts dualisms between humans and nature, resonating with indigenous ecological philosophy. *DLK* expands agency to nonhuman entities like trees, the hornbill, and even the movement of wind. The kinesthetic imagery, where "wind flies" and spirits participate in human affairs, demonstrates an ecological consciousness that is challenging to be fully articulated in the folksong. The Long Gelaat people's musical traditions embody a counter-narrative to colonial and state-driven conservation models. Instead of viewing the forest as a passive resource, the song integrates spiritual, historical, and ecological dimensions, reinforcing indigenous authority over environmental discourse. Such oral traditions, while often overlooked by ecocritics, serve as ideological resistance against extractive narratives that diminish indigenous epistemologies (Mussi, 2024).

In an ecocritical view, non-human agency refers to the proficiency of nature: animals, landscapes, and ecosystems (Dürbeck et al., 2015). This focus has not been the focus of the previously mentioned studies. In *DLK*, repetition of "Voice from the treetops" and "Whispering sounds from the treetops" reinforces the idea that the environment communicates and holds wisdom, rather than being a silent bystander. Even reciting types of trees: ironwood, banyan, and champor trees, reflects the immediate forest diversity that is highly cherished by the Long Gelaat people. The hornbills are depicted as agents of movement and transformation, taking various actions such as crossing, swooping, nesting, and fighting, making them a striking example of non-human agency. *Ngoon u laung te Teguin le nga' Laung Du' Ngoon* means 'The hornbills have taken Laung Du' Ngoon'. Hornbills, for the Long Gelaat people, are believed to carry the spirit of ancestors, symbolizing humanity's deep surrender to the forces of nature and the eternal cycle of life. In many cultures, these majestic or mythical birds are revered as messengers between the earthly and spiritual realms for ability to communicate with humans and have similarities with legendary birds from various cultures, including the *garuda* (India), *simorgh* (Persia), *anka* (Arabia), *feng-huang* (China), and *bennu* (Egypt) (Rose, 2005). Their flight patterns may represent seasonal changes, migration, or even spiritual transitions. It demonstrates how non-human agency contributes to cultural narratives (Ammerman, 2022). Indeed, hornbills in this song are not passive elements; they are active participants, carrying significance and shaping the overall song's meaning. Their flight patterns and behaviors are central to the song's rhythm and meaning, suggesting that nature itself plays a role in storytelling, as it does for human life. The hornbills symbolize ecological interconnectedness, embodying the spirit of the landscape and reinforcing the community's bond with nature. By foregrounding the hornbills, the song encourages listeners to perceive nature as dynamic and influential, rather than merely a resource or setting.

On the performative aspect, the women's participation in the *Nemlaai* ceremony for conducting *Ne'Daung* is worth mentioning. While the *Nemlaai* ceremony is primarily intended for men, Long Gelat women have a considerable role in their cultural practices. The inclusion of the mothers and women in the rite serves as a benediction and supplication for the prosperity of the Long Gelaat men. The inclusion of women underscores a critical, though often underrecognized, aspect of indigenous ecological philosophy: the foundational role of women in nurturing both community well-being and the health of the natural world. Their presence validates the spiritual and practical significance of their roles intergenerational transfer an ecological worldview. Indigenous women globally are often the primary custodians of traditional ecological knowledge (Sinthumule, 2023). Their daily engagement with the land, through activities like gathering medicinal plants, cultivating food, collecting water, and managing forest resources, grants them an intimate understanding of local ecosystems, biodiversity, and seasonal cycles (Max et al., 2025). This deep knowledge is not merely observational; it is lived experience, passed down through generations, often from mother to daughter, through storytelling, songs, ceremonies, and hands-on practices. In many communities, women are crucial in seed saving and maintaining crop diversity, which are vital for food security and resilience against climate change (Niko et al., 2024).



Figure 11. Women of Long Gelaat. (1st Authors' documentation, 2019)

Furthermore, indigenous women's roles extend beyond knowledge-keeping to active environmental protection and advocacy. They are often at the forefront of movements to defend their ancestral lands from

exploitation and degradation, challenging destructive practices like deforestation and mining, often at great personal risk. Their approaches to environmental stewardship are deeply ethical, driven by a profound sense of duty to protect the land for future generations and rooted in non-dichotomous understandings of nature and culture. The "rematriation" of environmental leadership, which involves restoring women's traditional decision-making roles and sacred responsibilities to land and water (Hill et al., 2024), is increasingly recognized as a powerful pathway to climate action and sustainable resource management (Resurrección, 2013). Drawing from the *DLK* folksong's insights, the Long Gelaat community's strong integration of tradition and ritual into social life. This is one factor proven to support the resource management that can significantly inform and improve social forestry initiatives that collaborate with indigenous populations in East Kalimantan (Max et al., 2025).

This research, thus, introduces a novel perspective by demonstrating how elements like repetition, rhyme, and the emphasis on non-human protagonists, particularly the hornbill as agent and women as the performers, serve as powerful vehicles for enacting ecological consciousness. The implications of this research for analyzing folksongs of indigenous peoples are profound that it urges scholars to consider the multifaceted ways in which ecological ethics are embedded not just in thematic content, but in the very fabric of structure, ritual, and performance, thereby enriching our understanding of indigenous epistemologies and their vital role in shaping sustainable futures.

6. CONCLUSION

Functioning as living archives, indigenous songs resist the textual staticity that often accompanies written narratives, instead fostering embodied, communal performances where the agency of nonhuman entities such as rivers, winds, and ancestral spirits can be dynamically acknowledged. Through vocal imitation, rhythmic interplay, and tonal shifts, these folksongs challenge anthropomorphic reductions, presenting an understanding of multispecies interaction that is fluid rather than hierarchical, resonating with ecocritical calls to decenter human agency. In this way, they serve not merely as cultural artifacts but as ethical blueprints, modeling ecological responsibility by embedding interdependence into their very form and practice.

Ecocriticism, in its attempt to deconstruct anthropocentric biases, must expand its scope beyond narrative and embrace folksongs as genuine sites of ecological philosophy. indigenous oral traditions like *DLK* challenge plot driving tendency by foregrounding communal participation, sonic engagement, and fluid conceptions of nonhuman agency. Rather than merely telling ecological stories, these traditions embody environmental ethics, demonstrating an entangled world where humans, spirits, and landscapes co-create meaning. Therefore, this research framework can serve as a valuable point of reference for researching folksong lyrics. While this research does not specifically address the musical elements of the folksong *DLK*, its findings can serve as preliminary data for future investigation into the musical or melodic parts. This is because the folksong is performed solely through singing, without any use of musical instruments. This aspect adds intrigue to potential future investigations.

Acknowledgements: Our deepest gratitude goes to the Long Gelaat people, *Nemlaai* Ceremony Committee, and Long Tuyuq Village Customary Council. Your warm hospitality and invaluable insights have been instrumental to this research, allowing us to delve into the rich cultural heritage and profound ecological wisdom embedded within the *Daung Lauk Kejoa* folksong. Your commitment to preserving your traditions and sharing your knowledge has made this study possible.

Author Contributions: Concept – J.I.S.D.M., Y.I.V.; Design – J.I.S.D.M., Y.I.V.; Supervision – J.I.S.D.M., Y.I.V., B.P.P.; Materials – J.I.S.D.M., Y.I.V.; Data Collection and/or Processing – J.I.S.D.M., A.G.; Analysis and/or Interpretation – J.I.S.D.M., A.G.; Literature Search – J.I.S.D.M., A.G., B.P.P.; Writing J.I.S.D.M.; Critical Review – B.P.P.

Funding Source:–

Conflict of Interest: The authors declare no conflict of interest.

REFERENCES

- Aguilera, A. P. (2017). The tangibility of maize: Indigenous literature, bioart, and violence in Mexico. In S. Monani & J. Adamson (Eds.), *Ecocriticism and Indigenous Studies: Conversations from Earth to Cosmos* (pp. 204–222). Routledge.
- Alkali, A. A., & Gambo, S. I. (2024). The role of indigenous language in national development. *Jalingo Journal of Linguistics and Literary Studies*, 7(1), 77–86. <https://oer.tsuniversity.edu.ng/index.php/jajolls/article/view/415/392>
- Ammerman, S. (2022). Animal agents in the human environment. In M. L. Smith (Ed.), *The Power of Nature* (pp. 213–232). University Press of Colorado. <https://doi.org/10.5876/9781646423521>
- Anttonen, P. (2023). The perspective from folklore studies. *Oral Tradition*, 18(1), 116–117. <https://doi.org/10.1353/ort.2004.0002>

- Bankes, S., Barnes, L., Empey, T., Greig, R., & King, M. (2019). *History of folklore, fairytales & monster* (A. Madden (Ed.)). Future Publishing Limited.
- Ben-Amos, D. (2020). *Folklore concepts: Histories and critiques* (H. Glassie & E. Oring (Eds.)). Indiana University Press.
- Bhushan, R. (2020). Centering Bhasha (indigenous languages): An ecolinguistics perspective. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 12(5), 1–7. <https://doi.org/0.21659/rupkatha.v12n5.rioc1s30n6>
- Cameron, L. (2022). Indigenous ecological knowledge systems – exploring sensory narratives. *Ecological Management & Restoration*, 23(S1), 27–32. <https://doi.org/10.1111/emr.12534>
- Caracciolo, M. (2021). *Narrating the mesh: Form and story in the anthropocene*. University of Virginia Press.
- D'Amico, L. (2024). Original ecology folksongs, myth, and showbiz: a case study of musical sustainability among the Bulang ethnic group in Yunnan, China. *Ethnomusicology Forum*, 33(1), 79–114. <https://doi.org/10.1080/17411912.2024.2339174>
- Dahlan, D., Sari, N. A., & Max, J. I. S. D. (2019). Kesadaran simbolik dalam tembang joong nyelong: Kajian mitos Roland Barthes. In Kiftiawati, A. Setyoko, D. Anggriyani, Nasrullah, & R. Wardhana (Eds.), *Prosiding Seminar Nasional Bahasa, Sastra, Dan Seni (Sesanti): Penguatan dan Pelestarian Budaya di Era Milenial* (pp. 457–473). <https://eprosiding.fib-unmul.id/index.php/sesanti/article/view/35>
- Dinh, L. N. (2024). Exploring ethnic identity through traditional music: A comparative study of the folk music cultures of Pa Ko and Ta Oi peoples in Thua Thien-Hue Province, Vietnam. *SPAFA Journal*, 8, 61–85. <https://doi.org/10.26721/spafajournal.mg4s6452r>
- Durazzo, L. (2022). A cosmopolitical education: Indigenous language revitalization among Tuxá people from Bahia, Brazil. *Globalizations*, 21(2), 404–420. 10.1080/14747731.2022.2065049
- Dürbeck, G. (2020). Narratives of the anthropocene: From the perspective of postcolonial ecocriticism and environmental humanities. In M. Albrecht (Ed.), *Postcolonialism Cross-Examined: Multidirectional Perspectives on Imperial and Colonial Pasts and the Neocolonial Present* (pp. 271–288). Routledge.
- Dürbeck, G., Schaumann, C., & Sullivan, H. (2015). Human and non-human agencies in the anthropocene. *Ecozon@*, 6(1), 118–136.
- Finnegan, R. (1977). *Oral poetry: Its nature, significance, and social context*. Wipf & Stock.
- Garrard, G. (2012). *Ecocriticism* (2nd ed.). Routledge.
- George, M. S., Ramu, K. A., Prasad, R., Prashanth, N. S., Kenjoor, S., & Grant, J. B. (2024). How can our children learn from us about our way of life or understand who they are?: Residential schools and their impact on the wellbeing of Indigenous youth in Attapadi, South India. *Transcultural Psychiatry*, 1707. <https://doi.org/10.1177/13634615231213834>
- Ghimire, R. P. (2021). A folkloristic study on the folk songs that reflect nature. *Butwal Campus Journal*, 4(1–2), 137–146. <https://doi.org/10.3126/bcj.v4i1-2.45014>
- Gintsburg, S., Moreno, L. G., & Finnegan, R. (2021). Voice in a narrative: A dialogue with Ruth Finnegan. *Frontiers of Narrative Studies*, 7(1), 1–20. <https://doi.org/10.1515/fns-2021-0001>
- Gould, R. K., & Satterfield, T. (2025). Critiques of cultural ecosystem services, and ways forward that minimize them. In P. D. McElwee, K. E. Allen, R. K. Gould, M. Hsu, & J. He (Eds.), *The Routledge Handbook of Cultural Ecosystem Services* (pp. 13–25). Routledge. <https://doi.org/10.4324/9781003414896>
- Greene, R., & Cushman, S. (Eds.). (2016). *The Princeton handbook of poetic terms* (3rd ed.). Princeton University Press
- Gülüm, E. (2023). Folkloric memory: (Re)connecting the dots for broader perspectives. *Memory Studies*, 16(6), 1466–1483. <https://doi.org/10.1177/17506980231204175>
- Hariyanto, P., Nardiaty, S., Endardi, J., Sukesti, R., & Heryana, N. (2024). Linguistic and symbolic meanings in ethnic communities: a case study of Tedhak Siten traditional ceremony. *International Journal of Society, Culture & Language*, 12(1), 293–311. <https://doi.org/10.22034/ijscsl.2024.2015853.3266>
- Henzi, S. (2024). Indigenous languages matter. *Translation Studies*, 17(1), 185–189. <https://doi.org/10.1080/14781700.2023.2271467>
- Hill, K. X., Johnston, L. J., Blue, M. R., Probst, J., Staecker, M., & Jennings, L. L. (2024). Rematriation and climate justice: Intersections of indigenous health and place. *The Journal of Climate Change and Health*, 18, 100314. <https://doi.org/10.1016/j.joclim.2024.100314>
- James, E. (2022). *Narrative in the anthropocene*. The Ohio State University Press.
- James, E., & Morel, E. (2018). Ecocriticism and narrative theory: An introduction. *English Studies*, 99(4), 355–365. <https://doi.org/10.1080/0013838X.2018.1465255>
- Kääpä, P. (2017). Cyclical conceptualizations of time: Ecocritical perspective on sami film culture. In S. Monani & J. Adamson (Eds.), *Ecocriticism and Indigenous Studies: Conversations from Earth to Cosmos* (pp. 136–153). Routledge.
- Kaushik, A., & Dukru, R. (2023). Indigenous language promotion through the use of digital media in Nagaland. *Mizoram University Journal of Humanities and Social Sciences*, 9(2), 233–246. <http://mzuhssjournal.in/images/resources/v9n2/alankar.pdf>
- Kazmi, S. N., Ali, A., & Issa, M. (2024). Tunes of traditions in folk songs: Unravelling Balti Society's fabrics through thematic analysis. *Journal of Social Research Development*, 5(2), 55–69. <https://doi.org/0.53664/JSRD/05-02-2024-05-55-69>
- Khairani, L., & Wiradnyana, K. (2023). From ethnic genealogical folklore to the power and legitimacy of traditional society. *Eduvest: Journal of Universal Studies*, 3(6), 1098–1115. <https://www.eduvest.greenvest.co.id/index.php/edv/article/view/837/108>

- Kullmann, T. (2021). Poems and songs. In T. Kullmann & D. Siepmann (Eds.), *Tolkien as a Literary Artist: Exploring Rhetoric, Language, and Style in The Lord of the Rings* (pp. 227–258). Palgrave Macmillan.
<https://doi.org/10.1007/978-3-030-69299-5>
- Kurniawan, F. H., Rahmansyah, R., Rahman, A., Hardiyanti, Kurniawan, J., Putra, I. D., & Hadiprakarsa, Y. (2024). Local community perceptions on the conservation of hornbill (Family Bucerotidae) in West Kalimantan, Indonesia. *BIODIVERSITAS*, 25(4), 1702–1710. <https://doi.org/10.13057/biodiv/d250440>
- Lauder, M. R. M. T. (2006). Obstacles to creating an inventory of languages in Indonesia: A dialectology perspective. In D. Cunningham, D. E. Ingramand, & K. Sumbuk (Eds.), *Language Diversity in the Pacific* (pp. 40–53). Multilingual Matters LTD. <https://doi.org/10.21832/9781853598685-007>
- Li, Y. (2022). Research and implementation of emotional classification of traditional folk songs based on joint time-frequency analysis. *Mobile Information Systems*, Article ID 1224274. <https://doi.org/10.1155/2022/1224274>
- Lilomaiaava, S. (2020). Oral traditions: Cultural significance of storytelling, and Samoan understandings of place or fanua. *Native American and Indigenous Studies*, 7(1), 121–151. 10.5749/natiindistudj.7.1.0121
- Liu, Y., & Song, Y. (2025). The role of Chinese folk ritual music in biodiversity conservation: an ethnobiological perspective from the Lingnan region. *Journal of Ethnobiology and Ethnomedicine*, 21(6), 1–22.
<https://doi.org/10.1186/s13002-025-00755-7>
- Martin, M. (2020). Prosody. *Oxford Research Encyclopedia of Literature*.
<https://doi.org/10.1093/acrefore/9780190201098.013.1085>
- Maryaeni. (2018). Ecocritics: Folk songs of revitalization based ecocritics in order nation building. *ISCE : Journal of Innovative Studies on Character and Education*, 2(1), 22–30.
- Mashaqba, B., Alshdaif, A., Huneety, A., Al-Khawaldeh, N., & Thnaibat, B. (2020). Patterns of repetition in folk song driven by phonology and morphology. *Dirasat: Human and Social Sciences*, 47(2), 498–508.
<http://archives.ju.edu.jo/index.php/hum/article/view/104732/11382>
- Max, J. I. S. D. (2020). Baraa' Hudo' Kawit: From folklore to collective belief. In M. Sutrisno, S. J. Suyono, & I. Muhtarom (Eds.), *Kebudayaan dalam Kebudayaan Nusantara* (pp. 163–184). Borobudur Writers and Cultural Festival (BWCF) Society.
https://www.researchgate.net/publication/378900307_Baraa'_Hudo'_Kawit_From_Folklore_to_Collective_Belief
- Max, J. I. S. D. (2021). Structural narrative analysis on Bahau People's myth of Batoq Ayau. In I. D. Suhendi, E. Yusransyah, B. A. Putra, A. Rokhmansyah, & R. Wardhana (Eds.), *Seminar Sastra, Bahasa, dan Seni (Sesanti)* (pp. 350–366).
<https://eprosiding.fib-unmul.id/index.php/sesanti/article/view/84/93>
- Max, J. I. S. D., Sirimorok, N., Vivian, Y. I., Dahlan, D., Alamsyah, Nugroho, B. A., Huan, O. L., & Hilah, V. F. (2025). Circular commoning: Dayak Bahau in the middle of political and ecological change. *Forest and Society*, 9(1), 103–132.
<https://doi.org/10.24259/fs.v9i1.36920>
- McPherson, M. J., Dolan, S. E., Durango, A., Ossandon, T. J. V., Undurraga, E. A., Jacoby, N., Godoy, R. A., & McDermott, J. H. (2020). Perceptual fusion of musical notes by native Amazonians suggests universal representations of musical intervals. *Nature Communications*, 11, 2768. <https://doi.org/10.1038/s41467-020-16448-6>
- Merriam, S. B., & Grenier, R. S. (2019). *Qualitative research in practice: Examples for discussion and analysis* (2nd ed.). CA: Jossey-Bass.
- Miao, P., Faudzi, M. A., Ji, L., Jiang, X., & Wenhong, H. (2024). A thematic analysis of folk music education. *Música Hodie*, 24, 2013–2023. <https://doi.org/10.5216/mh.v24.79650>
- Mussi, F. (2024). "Don't bother the earth spirit [...] she is working on a story": Indigenous perspectives on human-Land relations. In F. Mussi (Ed.), *Indigenous Storytelling and Connections to the Land: More-Than-Human Worlds* (pp. 1–27). Palgrave Macmillan. <https://doi.org/10.1007/978-3-031-65591-3>
- Muthalib, K. A., Fitrisia, D., & Zahara, N. (2024). Ceremonial language and social cohesion: an analysis of Seumapa in Acehese wedding traditions. *Studies in English Language and Education*, 11(2), 1231–1247.
<https://doi.org/10.24815/siele.v11i2.29512>
- Nakata, N. M. (2023). Indigenous languages & education: Do we have the right agenda? *The Australian Educational Researcher*, 51, 719–732. <https://doi.org/10.1007/s13384-023-00620-0>
- Nasution, T., Herman, Resmi, Saragih, R., Sabata, Y. N., & Saputra, N. (2023). Character values in the oral tradition of folk songs from Dairi. *Studies in Media and Communication*, 11(5), 10–17. <https://doi.org/10.11114/smc.v11i5.6009>
- Niko, N., Widianingsih, I., Sulaeman, M., & Fedryansyah, M. (2024). Indigenous women's connection to forest: colonialism, lack of land ownership and livelihood deprivations of Dayak Benawan in Indonesia. *Feminist Encounters: A Journal of Critical Studies in Culture and Politics*, 8(1). <https://doi.org/10.20897/femenc/14233>
- Okushima, M. (2018). Kayanic oral literature in East and North Kalimantan: It's categories, structure, and influences from India and Indochina. *Borneo Research Bulletin*, 49, 102–180. https://www.researchgate.net/profile/Mika-Okushima/publication/334644849_Kayanic_oral_literature_in_East_and_North_Kalimantan_Its_categories_structure_and_influences_from_India_and_Indochina/links/5d845c21299bf1996f7e4b9f/Kayanic-oral-literature-in-East-a
- Okushima, M. (2020). Epics of the Ga'ay, the most hegemonic Kayanic subgroups in East and North Kalimantan (2): Their prosperity in the age of the Baram and Balui Basins. *Borneo Research Bulletin*, 51, 134–231.
- Panda, S. (2023). The other side of language, literature, and living: a call to hedge the dying art. *Idia@logs*, 11, 103–118.
<https://doi.org/10.5565/rev/indialogs.255>
- Perangin-Angin, D. M., & Dewi, N. (2020). An ecolinguistic analysis of folksongs in endangered Pagu language. *SKASE Journal of Theoretical Linguistics*, 17(5), 171–187.
- Peta Tematik Indonesia. (2015). *Administrasi Provinsi Kalimantan Timur [Image]*.
<https://petatematikindo.wordpress.com/2013/03/31/administrasi-provinsi-kalimantan-timur/>

- Prasetyo, S. F. (2023). Harmony of nature and culture: symbolism and environmental education in ritual. *Journal of Contemporary Rituals and Traditions*, 1(2), 67–76. <https://doi.org/10.15575/jcrt.361>
- Ramdinmawii, E., & Nath, S. (2024). Resource building and classification of Mizo folk songs. *Natural Language Processing*, 1–19. <https://doi.org/10.1017/nlp.2024.23>
- Rani, J. (2025). Indigenous people and nature: a study of select folksongs of the Ho Tribe of Jharkhand. In S. Thomas & E. Rajkumar (Eds.), *New Research in English Studies* (pp. 51–60). Cambridge Scholars Publishing.
- Resurrección, B. P. (2013). Persistent women and environment linkages in climate change and sustainable development agendas. *Women's Studies International Forum*, 40, 33–43. <https://doi.org/10.1016/j.wsif.2013.03.011>
- Rose, P. L. De. (2005). Mythical animals, motifs B0-B99. In J. Garry & H. El-Shamy (Eds.), *Archetypes and Motifs in Folklore and Literature: A Handbook* (pp. 67–70). M.E.Sharpe.
- Rosenhouse, J. (2001). A comparative study of women's wedding songs in colloquial Arabic. *Estudios de Dialectología Norteafricana Y Andalusí*, 5, 29–47. <https://www.uco.es/ucopress/ojs/index.php/edna/article/view/7241/6732>
- Sajulga, M. A., & Canayong, N. J. R. (2024). Philippine creation stories: Ecological significance and ecological wisdom. *Pakistan Journal of Life and Social Sciences*, 22(2), 5574–5781. <https://doi.org/0.57239/PJLSS-2024-22.2.00429>
- Seim, J. (2021). Participant observation, observant participation, and hybrid ethnography. *Sociological Methods & Research*, 53(1), 1–32. <https://doi.org/10.1177/0049124120986209>
- Sims, M. C., & Stephens, M. (2011). *Living folklore: an introduction to the study of people and their traditions* (3rd ed.). Utah State University Press.
- Sinthumule, N. I. (2023). Traditional ecological knowledge and its role in biodiversity conservation: A systematic review. *Frontiers in Environmental Science*, 11, 1164900. <https://doi.org/10.3389/fenvs.2023.1164900>
- Tursunovich, R., Abdurakhimovna, R., Bakhtiyarovna, Y., & Saidbakhramovna, S. (2024). Folklore is invariable concepts in genres. In A. K. Wardana (Ed.), *In UPY-ICCCM International Conference on Education and Social Science (UPINCESS 2024)* (pp. 72–79). Atlantis Press.
- Wakit, L. T., & Aguila, A. A. A. (2021). Samiweng Ti Umili through the lens of ecocriticism. *International Journal of Science and Research (IJSR)*, 10(4), 464–469. <https://doi.org/10.21275/SR21408181523464>
- Wee, S. Q. W., Teo, J. J. H., Teepol, B., Jelembei, H. N. I., Au, N. J., Yeap, C. A., & Jain, A. (2024). Identifying important hornbill landscapes in Sarawak, Malaysia. *Global Ecology and Conservation*, 50, e02828. <https://doi.org/10.1016/j.gecco.2024.e02828>
- Whitehouse, H. (2023). Rethinking ritual: how rituals made our world and how they could save it. *Journal of the Royal Anthropological Institute*, 30(1), 115–132. <https://doi.org/10.1111/1467-9655.14048>
- Yampolsky, P. (2022). Poetic text and melodic text: Text-Setting in two song traditions of Timor. *Asian Music*, 53(1), 80–126. <https://doi.org/10.1353/amu.2022.0004>
- Yélian, A., Ayedon, A., & N'kpé, N. (2023). The decline of patriotism: A stylistic analysis of selected poems by Mohamed Eno. *Indiana Journal of Arts & Literature*, 4(12), 11–17. <https://doi.org/10.5281/zenodo.10448093>
- Zhang, J. (2022). Folk and fairy tales as expression of identity in cross cultural communication: A folkloristic perspective. In A. McCabe & M. Kim (Eds.), *Perspectives on East and Southeast Asian Folktales* (pp. 19–44). Lexington Books.
- Zou, P. H., & Priscilla, B. E. (2023). Folklore: An identity born of shared grief. *Cogent Arts & Humanities*, 10(1), 2249279. <https://doi.org/10.1080/23311983.2023.2249279>

This is an open access article which is publicly available on our journal's website under Institutional Repository at <https://e-journals2.unmul.ac.id/index.php/mjss/index>