

Metrical Stress in Mandar Phonology and Poetry

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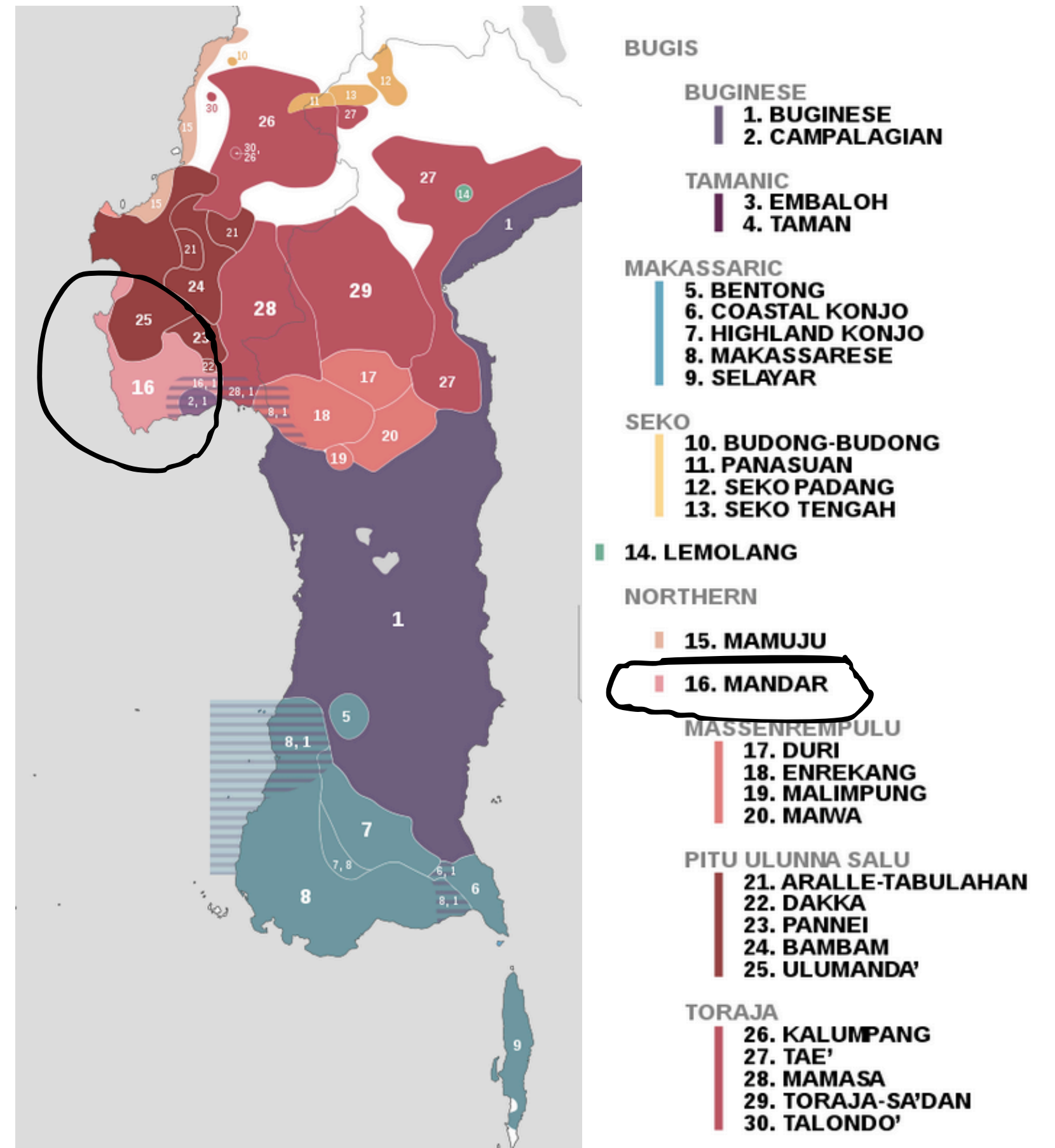
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Background

Mandar is a language spoken by 500,000 people in the province of Sulawesi Barat. It is spoken by the Mandar people, the main ethnic group of Sulawesi Barat, and it was the dominant language of the historical kingdoms in the area (the Seven Kingdoms of the Riverheads and the Seven Kingdoms of the Deltas, or Pitu Ulunna Salu, Pitu Ba'ba Binanga).

Background

Mandar is the language in pink here.
It belongs to a larger linguistic grouping:
the “South Sulawesi language family.”



Kalinda'da'

The focus of our presentation is a type of Mandar poetry, called **Kalinda'da'**.

- Kalinda'da' poetry is part of the traditional oral literature of Mandar society.
- Kalinda'da' literally means “menggali dada,” or “reaching into the heart”
- Kalinda'da' poems were traditionally recited in rituals of:
 - courtship
 - marriage
 - birth
 - death

Kalinda'da' poems can still be heard in all these functions today, in Mandar theater and in traditional ceremonies.

Phonology

Today we will study the grammatical structure of Kalinda'da', from the perspective of Phonology- the branch of linguistics that studies the behavior of sounds in language.

More specifically, we will apply the theory of "Metrical Phonology," which studies the ways that sounds are grouped into abstract phonological units. The key units are:

- Phoneme: the smallest distinctive unit of sound, such as <p> or
- Syllable: a phonological unit containing multiple phonemes, like (per) in pergi. Syllables usually contain a combination of vowels (V) and consonants (C).
- Metrical foot: a larger phonological unit that contains multiple syllables. The word pergi contains one metrical foot with two syllables: [(per) (gi)].
- Word: an even larger phonological unit with at least one metrical unit.

Our Presentation:

Our presentation has four parts:

- 1) Word-Level Stress in Mandar
- 2) Metrical Feet in Mandar
- 3) Stress in Kalinda'da'
- 4) Analysis of Metrical Feet in Kalinda'da'

Stress in Mandar

The following examples show the basic pattern of word-level stress in Mandar.

(1) Word stress in Mandar

(a) **á**nde
eat

(b) **dú**ndu
drink

(c) ka**rám**bo
far

(d) ma**linggá**o
tall

Stress in Mandar

Stress always falls on the second-to-last syllable in the word.

This means: when suffixes are added at the end of the word, stress moves.

- One example: the suffix -ang, which is like -an:
- Another example: the suffix -na, which is like -nya:

(2) Word stress: second-to-last syllable

(a) án de	(b) and é -ang	(c) ande- án -na
makan	makan-an	makan-an-nya
eat	food	his food

Stress in Mandar

So this is our generalization:

(3) In Mandar, stress always falls on the second-to-last syllable in the word.

Researchers have proposed the same thing for many languages of Sulawesi Barat:

- Mamasa: Matti 1991
- Mamuju: Strømme 1994

... and also for the languages of Sulawesi Selatan:

- Bugis: Mills 1975
- Makassar: Manyambeang et al. 1996
- Toraja: Sande et al. 1997

Part Two: The Metrical Foot

The Metrical Foot

We propose the following analysis to explain this pattern of stress.

1. Every Mandar word ends in an abstract phonological unit: “a metrical foot.”
2. This metrical foot always contains exactly two syllables.
3. Stress falls on a syllable within the metrical foot.

(3) The Metrical Foot

(a)	(ánde)	(b)	an(déang)	(c)	ande(ánna)
	makan		makanan		makanannya
	eat		food		his food

The Metrical Foot

Here is an abstract summary of our analysis:

“In every Mandar word, the last two syllables form a metrical foot, with initial stress”

(4) The Metrical Foot in Mandar:

$[\omega \dots \sigma (\sigma \sigma)]$

Meaning:

- ω = word
- σ = syllable
- $()$ = metrical foot

The Metrical Foot

The metrical foot in Mandar requires stress on the FIRST syllable, not the SECOND.

But other languages have metrical feet that have stress on the second syllable:

(5) Mandar vs. Indonesian

(a) (**án**nang)
(en**ám**)
six

(b) (**áp**pe')
(emp**át**)
four

(c) (**tá**llo')
(tel**úr**)
egg

The Metrical Foot

So here is our final analysis of stress in Mandar:

(7) Every Mandar word ends in a specific kind of two-syllable metrical foot: a **trochee**.
(Trochee = metrical foot that contains initial stress)

The same analysis has been proposed in many languages of South Sulawesi:

- Selayarese: Mithun & Basri 1986, Basri 1999, Selkirk 1999,
- Makassarese: Aronoff et al. 1987, McCarthy and Prince 1994,
- Konjo: Friberg & Friberg 1991
- Bugis: Laskowske 2016

Part Three: Stress in Poetry

The Kalinda'da'

With this background, we can now turn to the phonology of Kalinda'da'.

Our research is based on three sources here:

- Published collections of Kalinda'da'. The main compilation that we will use is the *Puisi Kalinda'da' Mandar*, a book written by Abdul Muthalib & M. Zain Sangi in 1991 (published by the Kemendikbud in the *Proyek Penerbitan Buku Sastra Indonesia + Daerah*).
- Direct recordings of Kalinda'da', gathered from three speakers (*Alwi, Saldi, + Takbir*)
- The intuitions of Jupri Talib, who has studied Kalinda'da' much in the past (Talib 2022)

The Kalinda'da'

The standard Kalinda'da' contains four lines, like the following: (Muthalib & Sangi 1991)

(8) (a) *I'o landur tammenggiling*

Kamu lewat tidak menoleh,

(b) *Iyau tammepatto*

Aku pun tidak peduli di jendela.

(c) *I'o sambere*

Kamu separuh hati,

(d) *Iyau takkalepu*

Aku pun tidak sepenuh hati.

Counting Syllables

Muthalib & Sangi (1991) observe that each line contains a fixed number of syllables:

(9) Syllable Count in Kalinda'da' Poems

- (a) Line one --> eight syllables
- (b) Line two --> seven syllables
- (c) Line three --> five syllables
- (d) Line four --> seven syllables

Counting Syllables

Example: syllable count

- (10) (a) *Tenna' rapang da' marepe'*
Seandainya aku seperti bambu,
- (b) *Bisa' tangnga ma' naung,*
Adik silahkan membelahku,
- (c) *Namuita i*
Agar Adik dapat menyaksikan,
- (d) *Ateu lalang monge'*
Betapa merana hatiku ini

Counting Syllables

Example: syllable count

(11) (a) *Ten.na'. ra.pang. da'. ma.re.pe'* (8)

Seandainya aku menjadi bambu,

(b) *Bi.sa'. tang.nga. ma'. na.ung.,* (7)

Adik silahkan membelahku,

(c) *Na.mu.i.ta. i.* (5)

Agar Adik dapat menyaksikan,

(d) *A.te.u. la.lang. mo.nge'* (7)

Betapa merana hatiku ini

Counting Stress

Our goal is to study the distribution of metrical stresses in Kalinda'da' poems.

Our methodology:

- Study the poems collected in Muthalib & Sangi 1991 (roughly 500 poems)
- Study the recitation of 10 specific poems, collected from three speakers of Mandar:
 - Alwi
 - Saldi
 - Takbir

There are many ways to extend this research, and our results are still preliminary.

Counting Stress

Here is the most common pattern of stress in the poems of Muthalib & Sangi 1991:

- (12) (a) **Ú**ru-**ú**ru' u**w**íta mu, (3)
Pertama kali aku melihat kamu,
- (b) **Tá**ppa' **mó**nge a' **má**ting, (3)
Aku langsung jatuh cinta dengan kamu,
- (c) **Tá**ppa and**í**ang (2)
Tiba-tiba tidak ada,
- (d) **Tá**mbar paul**í**na (2)
Obat penyembuhnya

Counting Stress

We thus propose the following generalization about the distribution of stress:

(13) The typical distribution of stress in Kalinda'da' Poetry

- (a) Line one --> three metrical feet
- (b) Line two --> three metrical feet
- (c) Line three --> two metrical feet
- (d) Line four --> two metrical feet

Restricting our attention to the "Young Man's Kalinda'da'" poems of Muthalib & Sangi, we find this pattern of stress in 250/360 poems (= roughly 71% of the time)

Part Four:
The Metrical Structure
of Kalinda'da' Poetry

Counting Metrical Feet

We can now turn to the distribution of metrical feet.

Metrical feet play a central role in many types of poetic systems:

- Classical European languages require poems to contain strict kinds of metrical feet:
 - Ancient Greek: epic poetry follows a meter of “dactylic hexameter,”
 - ... where every line contains exactly six metrical feet of a specific shape.
- English poetry also follows regular patterns with metrical feet:
 - “Iambic pentameter”: every sentence in a poem contains five metrical feet,
 - ... and all of those feet have a specific shape.

Counting Metrical Feet

The following example shows the most common distribution of metrical feet in Kalinda'da's:

- (14) (a) U(**rí**wa)-(**rí**wa) tu(**ná**u), (3)
Aku menggendong-gendong kehinaanku,
- (b) (**Lá**mba) u(**rá**ga)-(**rá**ga), (3)
Pergi kubawa-bawa,
- (c) An(**dí**ang) (**bá**ndi) (2)
Tidak ada juga,
- (d) Ma(**ná**o) pa'ma(**í**'na) (2)
Yang merasa kasihan

Counting Metrical Feet

The rough generalization about metrical feet in Kalinda'da' is thus:

(15) The Distribution of Metrical Feet

- (a) Line one --> three metrical feet ("trimeter")
- (b) Line two --> three metrical feet

- (c) Line three --> two metrical feet ("dimeter")
- (d) Line four --> two metrical feet

Counting Metrical Feet

Despite this fact, the distribution of metrical feet in Kalinda'da' is not exactly the same.

There are also Kalinda'da's that have different numbers of stress (and thus feet) in each line.

- In the "Young Man's Kalinda'da"'s of Muthalib & Sangi (1991), 105/360 (=roughly 29%)
- The result is that we can distinguish at least three meters in Kalinda'da':
 - a. Three feet in lines 1/2, two feet in lines 3/4
 - b. Three feet in line 1, two feet in lines 2/3/4
 - c. Three feet in lines 1/2, two feet in line 3, three feet in line 4.

Counting Metrical Feet

The overall conclusion: there is variation in the metrical parse of Kalinda'da' Poetry.

- Kalinda'da' poetry is different from English and classical European Poetry, where each line contains a fixed and specific number of feet (like "always five")
- However: we have found one pattern that is more common than all the rest:
 - Lines 1-2: three feet
 - Lines 3-5: two feet

Counting Metrical Feet

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Part Five: Conclusion

Summary

In this talk, we have surveyed the shape of traditional Mandar poetry from the perspective of metrical phonology, focusing on the distribution of stress and metrical feet.

We have come to the following results:

- The predominant pattern of stress in Kalinda'da' poems is "3/3/2/2"
- There is variation across Kalinda'da' poetry in the number of stresses per line
- There is thus more flexibility in the distribution of metrical feet- and thus the meter- in Kalinda'da' poetry than in Classical European and English poetry.

Much work remains to be done:

- To better categorize the possible types of meter in Kalinda'da' poems,
- To understand whether Kalinda'da' poems can be sorted into fine metrical classes, and
- To compare the metrical structure of Kalinda'da' to that of other poetic systems in Indonesia.

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