Language Style on the Kalindaqdaq Poem (Introduction of Stylistic Study of Mandar Regional Literature)

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Abstract: The regional literature called kalindaqdaq poem has grown for a long time and still existed in the Mandar regional language user community in West Sulawesi Province. Kalindaqdaq poem serves as a means of communication at certain times and situations. One of the things that attracts attention from this poem is the style of language used by its creator. This literary work is present to express the feeling and thoughts or ideas of the conveyor as speakers to the recipient as a listener. The focus of this paper is the style of kalindaqdaq poem. Stylistics examines the traditional regional poetic language style. The language styles of the studied kalindaqdaq poem include linguistic styles: (1) comparison, (2) lexical deviation, (3) repetition, and (4) personification. The style of kalindaqdaq poem describes some of the identity, personality or character Mandar people. The stylistic study of this Mandarrese kalindaqdaq poem acts as an introduction.

Keywords: Kalindaqdaq poem, comparative language style, lexical aberration, repetition, and personification, and Mandar people's identity/personality.

1. Introduction

Art is one element of culture. Art itself varies. One is literary art. In the literary arts of the Mandar region in West Sulawesi Province, it is known as a type of poem called Kalindaqdaq. Kalindaqdaq poem which provides Mandar language is a kind of traditional poem that still survives in this area.

According to the information that the author heard from the writer's mother in the 1970s which the author had confirmed and the information was justified by other informants aged over 60 years at the time of field research that in the olden days Kalindaqdaq poems were used in various community activities such as (1) the youth delivering his feeling to a dream girl, and the reply expressed by the girl, (2) the male applying to the woman, (3) the ceremony "Totammq Messawe Saeeyang Pattuoduq"Khatam People who had finished reading Al Quran riding a dancing horse around the village, (4) performances of paggesog 'gesog players', pakkeke 'keke players', pakkacaping 'lute players', parrabana 'tambourine players' all including Traditional Music Art, (5) parents giving advice to their children or grandchildren, (6) someone delivering Kalindaqdaq poem humor to entertain others as in the moments of doing a night watch or working together (7) someone delivering Kalindaqdaq poem comprising with questions and statements of Islamic teachings/beliefs, and (8) passayang-sayan 'passayang-sayan musician' conveying the content of thoughts and feelings in the form of Kalindaqdaq poem which was accompanied by a guitar passage at the performance of Mganna Passaya-sayang 'Performing Sayang-Sayang Music game'. In addition, the informant also said that since the 1960s the Kalindaqdaq poem was only used in the events: (1) Totammq Messawe Saeeyang Pattuoduq"Khatam People who had finished reading Al Quran riding a dancing horse around the village", (2) the performance of Pakkacaping 'Kacapi here means 'Lute Traditional Musical Game' Pakkeke 'Keke Players' (here means 'Keke's Traditional Music Games'), and Parrabana 'Tambourine Players' (here means 'Tambourine Traditional Music Games'). Field research shows that Sayang-sayan Players' (here means 'Sayang-sayan Music Games') began to appear in the early 1960s. The music of Passayang-sayan affected the lyrics of his songs with the Kalindaqdaq poem.

2. Review of Related Literature

Language Style

Keraf (2002: 112-113) explains that the style of language is a way of expressing the mind through language typically showing the soul and personality of the author (language user). In the process of developing a study of the style or style of the language becomes a problem or part of the diction or choice of words that question whether or not the use of certain words, phrases or clauses to deal with a particular situation.

According to Ratna (2013: 22, 57 and 161), "... the most dominant language style in poetry. Style thus dominates the structure of poem. In other words, poem seems to be structure of language style. The style of language is a linguistic expression, both in poem and in prose (short stories, novels, and plays). The language style is part of linguistic stylist."
lexical, repetition, and personification of the Kalindaqdaq poem.

**Kalindaqdaq Poem**

Kalindaqdaq poem is a Mandar poem literary work that is bound by certain conditions that must be met, such as the number of lines in each stanza, the number of syllables in each line, and the fixed rhythm.

**The Kalindaqdaq Poem**

The technique of creating a Kalindaqdaq poem produces a form. The form of the Kalindaqdaq poem is as follows. (1) Each stanza consists of 4 lines, (2) The first line consists of 8 syllables, (3) The second consists of 7 syllables, (4) The third consists of 5 syllables, (5) The fourth consists of 7 syllables, (6) It is a syllable poem, (7) Kalindaqdaq poetry is generally free. (Yasil, 2013: 10-11)

<table>
<thead>
<tr>
<th>Mandar Language</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>(1) Lii-ura-nabaut-to-enga-daq</em> (8 syllables)</td>
<td>I thought the falling star</td>
</tr>
<tr>
<td><em>(2) Dipon-dog-nalbo-long</em> (7 syllables)</td>
<td>On the back of I Bolong (the name of the horse)</td>
</tr>
<tr>
<td><em>(3) Iban-diqa-la</em> (5 syllables)</td>
<td>‘you would be’</td>
</tr>
<tr>
<td><em>(4) Mam-bu-repe-ca-wan-na</em> (7 syllables)</td>
<td>‘Sow her smile’</td>
</tr>
</tbody>
</table>

**Kalindaqdaq Poem User**

In terms of the age of the users, the Kalindaqdaqpoem is divided into 3, namely: (1) KalindaqdaqNimaqekte (Kalindaqdaq of children), (2) KalindaqdaqTomanetuo (Kalindaqdaq of teenagers), and (3) Kalindaqdaq Tomabubeng (Kalindaqdaq of adult).

**Distribution of Kalindaqdaq Poems by Theme**

The distribution of Kalindaqdaq poems based on the theme includes themes: (a) heart entertainers, (b) romance, (c) masculinity, (d) humbleness (especially used by young people and commonly used by all people), (e) education, (f) religion, (g) ambience of nature, and (h) erotics.

**Kalindaqdaqpoem** is a transactional discourse that emphasizes content as well as interactional discourse which emphasizes communication of mutual relationship between addresser and pesupu (addressee). Thus, when the Kalindaqdaq was written, as it appeared in the old manuscript of Lontar Pattappingang it became a transactional discourse. But at the time Kalindaqdaq Masaqala (meaning disputing the teachings of Islam) or other question-answer activity then it became an interactional discourse. (Sudjiman, 1993: 6).

**3. Problems and Scope**

This research studies linguistic field of language style on literary works, Kalindaqdaq poem. The study focuses on the various forms of the Kalindaqdaq poem style that reveals the forms of the language style, the way it is formed, and the extent to which the language styles represents Mandarinpeople’s identity or personality as a supporter of the Kalindaqdaq poem. The problem and scope of the study are formulated with the following questions: what is the formation and disclosure of the language style of the Kalindaqdaq poem? and to what extent is the role of the language style in the Kalindaqdaq poem showing Mandarin people’s identity? Based on the formulation of the above problem, then the research objectives are formulated as follows: to know the formation and disclosure of the language style on the kalindaqdaq poem and to know the role of the language style in the Kalindaqdaq poem that shows Mandarinpeople’s identity.

**4. Findings and Discussion**

The results of this study indicate that in Kalindaqdaq poem there are some kinds of language style: (1) comparison, (2) lexical deviation, (3) repetition, and (4) personification. The language style of comparison is divided into three. The first one uses the comparative (1) rapang ‘like’, (2) borong ‘as’, and (3) sitteng ‘same’. The second is using clitics ‘sì’ ‘same’. The third is those which do not use the comparative word rapang ‘like’, borong ‘as’, sitteng ‘same’, and also do not use the clitics si ‘same’.

**a. Comparative Language Style**

Examples of Kalindaqdaq poem that use the comparative word ‘rapang’ such as:

<table>
<thead>
<tr>
<th>Mandar Language</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>(1) Muq purai mururang</em></td>
<td>‘When you have him load’</td>
</tr>
<tr>
<td><em>(2) Rokonna asallangang</em></td>
<td>Pillars of Islam</td>
</tr>
<tr>
<td><em>(3) Rang to dagang</em></td>
<td>‘Like a trade person’</td>
</tr>
<tr>
<td><em>(4) Lawai di lambana</em></td>
<td>Big luck on his going</td>
</tr>
</tbody>
</table>

(Yasil et al. : 2013)

Examples of Kalindaqdaq poem that use the comparative word ‘borong’ ‘like’.

<table>
<thead>
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<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>(3) Muq iqai muissang</em></td>
<td>‘If not he you know’</td>
</tr>
<tr>
<td><em>(4) Rokonna asallangang</em></td>
<td>Pillars of Islam</td>
</tr>
<tr>
<td><em>(5) Borungi lopii</em></td>
<td>‘Like a boat’</td>
</tr>
<tr>
<td><em>(6) Andising lanterona</em></td>
<td>‘No lanterns’</td>
</tr>
</tbody>
</table>

(Ahmad, 1992: 15; translation by Yasil)

Examples of Kalindaqdaq poems that use the same comparative word sitteng ‘same’.

<table>
<thead>
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<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>(4) Meqitua daig di bulang</em></td>
<td>‘Seeing me rising to the moon’</td>
</tr>
<tr>
<td><em>(5) Kara-karambo pai</em></td>
<td>‘Very far away’</td>
</tr>
<tr>
<td><em>(6) Sittengmi todiq</em></td>
<td>‘as pity as’</td>
</tr>
<tr>
<td><em>(7) Karaona dallequ</em></td>
<td>‘my fortune is far away’</td>
</tr>
</tbody>
</table>

Examples of Kalindaqdaq poems that use the clitics si ‘same’. The position of the clitic si ‘same’ in Kalindaqdaqpoem attaching to the base object shows an equivalent comparison as shown in the example below:

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Comparative examples of Kalindaqdaq poem that do not use the comparative word rapang ‘like’, borong ‘as’, sitteng ‘same’, and does not use the clitics si ‘same’ in Kalindaqdaq poem.

Examples of lexical deviations of the word palakang ‘presumably’ in Kalindaqdaq poem.

The word pa-la-kang consists of two syllables. The word pa-la is two syllables

Examples of language style of lexical deviation against the word sitteng ‘same’ in the Kalindaqdaq poem. The word sitteng ‘same’ consists of two syllables. A syllable word.

Examples of language style of lexical deviation against ‘sambungang (menstruation)’ on Kalindaqdaq poem. The word sam-bu-ngang ‘menstruation’ consists of three syllables. The word sam-bu ‘menstruation’ in Kalindaqdaq poem.

Examples of language style of lexical deviation against ‘sambungang (menstruation)’ on Kalindaqdaq poem. The word sam-bu-ngang ‘menstruation’ consists of three syllables. The word sam-bu ‘menstruation’ in Kalindaqdaq poem.

b. Language Style of Lexical Deviation

The language styles of deviation from Mandar Grammar rules in Kalindaqdaq poem can be traced/examined in terms of (a) phonological deviations, (b) lexical deviations, (c) morphological deviations, (d) syntactic deviations, and (e) semantic deviations. While, this study examines Lexical Deviation.

The study found 4 (four) words which one syllable is trimmed in the line of Kalindaqdaq poem. The four words are the word (1) ma-ni-ni → ma-ni ‘later’, (2) pa-la-kang → pa-la ‘presumably,’ (3) sitt-teng → teng ‘sawm’, and sam-bu-ngang → sam-hung ‘menstruation.’ The third syllable of the word manini is pruned, the first syllable si of the sitteng word is pruned, and the third syllable of the sambungang word is pruned. The words semen, nutmeg, teng, and sambung (meaning ‘menstruation’) were never used or found in the daily conversations of the Mandar-speaking community.

Examples of language style of lexical deviation against the word manini ‘later’ on Kalindaqdaq poem. The word ma-ni-ni ‘later’ consists of three syllables and ma’ni ‘presumably’ consists of two syllables.

c. Language Style of Repetition

Examples of repetition-style in Kalindaqdaq poem are as follows.

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Mandar Language | Translation
---|---
(5) Allowonginii usosor | ‘every night, it has been sharpened’
Gayang sinballeq bose | ‘kris is as wide as paddle’
Upatayangang | ‘I prepare’
Pandeng pura utuyuq | Pandanum has been tied by me

Examples of repetition in the Kalindaqdaq poem:

Mandar Language | Translation
---|---
(8) Daq muanna di rawena | ‘don’t place me on floppy branch’
Anmaq di talattuqna | ‘place me on top’
Sapeqi mani | ‘it will be broken later’
Diammo usappui | ‘there is I hang it’

This poem which does not say the expression rapang, borong, sitteng that is randang jappoq, balango tangaq-tangaq or rapang, borong, and sitteng. This poem instantly declares randang jappoq and balango tangaq-tangaq. This is a different form of comparative language that uses the expression of rapang, borong, sitteng, and clitics si. It is similar with the following Kalindaqdaq poem.

Mandar Language | Translation
---|---
(6) Tenqa dadaq randang jappoq | ‘Suppose not me rope destroyed’
Baalanga tangaq-tang | ‘anchors of castor’
Ucowa bandi | ‘I also try’
Molawu di kappummu | ‘anchored in your village’

Mandar Language | Translation
---|---
(7) Salaka paleq letequ | ‘your footprint is silver’
Rappo-rappo sequem | ‘catch is your waist’
Balawang buqbuq | ‘gold dust’
Kindog pembolonganmu | ‘your mom is with child’

Mandar Language | Translation
---|---
(9) Muaq salilio pala | ‘when you presumably miss’
Gilingi loqdiamma | ‘turn back your ring’
Dioaq taqa | ‘there I am’
Sisarung paramnata | ‘Mut each other with gems’

Mandar Language | Translation
---|---
(10) Iqdamoo iqo maawiri | ‘You’re not shy’
Mangiqa sewa-sewa | ‘confess alone’
Anaqmu dini | ‘Your son here’
Biuwur teng tai beke | ‘falling scattered with goat shit’

Mandar Language | Translation
---|---
(11) Muaq sambui I Kindoq | ‘when mother is menstruation’
Damoqo raji-ragi | ‘do not try anything with me’
Lippui I Kamaq | Very angry is the father
Iqda mala massukke | ‘Cannot massukke’

Mandar Language | Translation
---|---
(12) Amaq di talattuqna | ‘place me on top’
Sapeqi mani | ‘it will be broken later’
Diammo usappui | ‘there is I hang it’

Mandar Language | Translation
---|---
Amaq di talattuqna | ‘place me on top’
Sapeqi mani | ‘it will be broken later’
Diammo usappui | ‘there is I hang it’

(Asdy, 2012: 54; translation by Yasil)

Examples of language style of lexical deviation against ‘sambungang (menstruation)’ on Kalindaqdaq poem. The word sam-bu-ngang ‘menstruation’ consists of three syllables. The word sam-bu ‘menstruation’ in Kalindaqdaq poem.

(Asdy, 2012: 251; translation by Yasil)

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Examples of language style of lexical deviation against the word manini ‘later’ on Kalindaqdaq poem. The word ma-ni-ni ‘later’ consists of three syllables and ma’ni ‘presumably’ consists of two syllables.
Language Style of Personification

The language style of personification is the style of making a dead animal into a living thing (human).

<table>
<thead>
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<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(14) Kakaqu lamba</td>
<td>My elder brother went sailing</td>
</tr>
<tr>
<td>simobal</td>
<td>My husband / my beloved went sailing</td>
</tr>
<tr>
<td>Mesa lipaq</td>
<td>One sarong brought</td>
</tr>
<tr>
<td>nawa</td>
<td>One sarong brought</td>
</tr>
<tr>
<td>Upasang lembong</td>
<td>I message wave</td>
</tr>
<tr>
<td>Da muwase-wasei</td>
<td>Do not wet</td>
</tr>
</tbody>
</table>

In this poem lembong 'wave' as if made as human life (human) who hears the words "da muwase-wasei".

e. Mandar people’s identity in Kalindaqdaq

From the discussion of the language style on the Kalindaqdaq poem, the Mandar people’s image looks like religious in poetry number (2) and (3), humble to poem number (4) and (6), knight in poem number (5), hard worker poem number (14), and obey the laws / rules on poems numbered (8), (9), (10), and (11).

Laws, rules, and customs in the traditional expression of Mandar are called O Diaqaq O Dibiasa 'According to Custom and Habit'. The standard number of syllables according to the traditional reference/patron at the time of constructing a Kalindaqdaq poem should be obeyed even if must be sacrificed. The sacrifice is proved or practiced in the Kalindaqdaq poem by pruning/removing the third syllable of the word manini into mani 'later'; slashed the kung syllable (third syllable) on the word pa-la-kung, pruned; cut or remove the syllable (first syllable) in the word sitteng 'same', and prune/discard ngang syllable (third syllable) in sambungang word. The sacrifice was made to maintain the harmonization in building a Kalindaqdaq poem to function properly as a medium of communication. Compliance follows O Diaqaq O Dibiasa demonstrates Mandar people’s identity ideally respects and obeys the laws or rules that have prevailed in society.

5. Conclusion

The results of the study and discussion provide the following conclusions.

(1) Kalindaqdaq poem is a Mandarese traditional folk poem that grew long ago in Mandar society. By using the Mandar language this people's poem is built on certain conditions that have been standard since the first.

(2) In the Kalindaqdaq poem, there are three comparative words as the language style: rapang ‘like’, borong ‘as’, and sitteng ‘same’, the clitic form si, and the forms which do not use the words of comparison of rapang, borong, sitteng, and clitic form si.

(3) In the Kalindaqdaq poem, four words are found that are pruned in the syllable according to the needs and the fulfillment of the number of tribes that had been patterned in the Law/Raw Rules in each poem line. The four pruned words which are at once the lexical language of the lexical language are (1) ma-ni becomes ma-’ni later’, (2) pa-la-kang becomes pa-la ‘presumably’ (3) si-teng become the same ‘teng’, and sam-bungang becomes sam-bu ‘menstruation’.

(4) The language style of the Kalindaqdaq poem and the Kalindaqdaq poem itself from this study illustrates some of Mandar’s religious, humble, male, hard-working, and law-abiding personality, characters or personalities.

References