

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 Mandarese *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 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 his dream girl, and the reply expressed by the girl, (2) the male applying to the woman, (3) the ceremony "*Totammaq Messawe Saeyyang Pattuqduq*" Khatam People who had finished reading Al Quran riding a dancing horse around the village, (4) performances of *paqgesoq* 'gesoq 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-sayang* 'passayang-sayang 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 *Maqanna Passaya-sayang* 'Performing Sayang-sayang Music game'. In addition, the informant also said that since the 1960's the *Kalindaqdaq* poem was only used in the events: (1) *Totammaq Messawe Saeyyang Pattuqduq* "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-sayang* Players' (here means 'Sayang-sayang Music Games') began to appear in the early 1960s. The music of *Passayang-sayang* 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 stylists. "

Based on the above concept of understanding focused on *Kalindaqdaq* poem literature, it can be found that the most dominant language style is in *Kalindaqdaq* (poem) compared with the style of language in the storms (prose) and in *koa-koayang* (drama/traditional folk theater) in Mandar regional literature.

Based on the above opinion about the language style, it can be identified that the style of *Kalindaqdaq* is the way of expressing the mind through Mandar language is typical and aesthetic in the choice of comparative word (diction),

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)

Example:

Mandar Language	Translation	
(1) <i>U-sa-ngabit-to-engraq-daq</i> (8 syllables)	I thought the falling star	I thought the falling star
<i>Dipon-dog-nalBo-long</i> (7 syllables)	'On I Bolong's back	On the back of I Bolong (the name of the horse)
<i>Ikan-diapa-la</i> (5 syllables)	'you would be'	'you would be'
<i>Mam-bu-repe-ca-wan-na</i> (7 syllables)	'Sow her smile'	'Sow her smile'

***Kalindaqdaq* Poem User**

In terms of the age of the users, the *Kalindaqdaq* poem is divided into 3, namely: (1) *Kalindaqdaq* Nanaqeke (*Kalindaqdaq* of children), (2) *Kalindaqdaq* Tomanetuo (*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.

Kalindaqdaq poem is a transactional discourse that emphasizes content as well as interactional discourse which emphasizes communication of mutual relationship between addresser and *pesapa* (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

Mandarpeople'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 Mandar 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 Mandarpeople'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 'si' '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:

Mandar Language	Translation	
(2) <i>Muaq purai mururang</i>	'When you have him load'	When you have united with yourself
<i>Rokonna asallangang</i>	Pillars of Islam	Pillars of Islam
<i>Rapang</i> to dagang	'Like a trade person'	Like a merchant
<i>Lawai di lambana</i>	Big luck on his going	Big luck on his going out on business.

(Yasil et al .: 2013)

Examples of *Kalindaqdaq* poem that use the comparative word *borong* 'like'.

Mandar Language	Translation	
(3) <i>Muaq iqdai muissang</i>	'If not he you know'	If you do not know
<i>Rokonna asallangang</i>	Pillars of Islam	Pillars of Islam
<i>Borongi</i> lopi	'Like a boat'	Like a boat
<i>Andiang lanterana</i>	'No lanterns'	Do not have lanterns

(Ahmad, 1992: 15; translation by Yasil)

Examples of *Kalindaqdaq* poems that use the same comparative word *sitteng* 'same'.

Mandar Language	Translation	
(4) <i>Meqitaq daiq di bulang</i>	'Seeing me rising to the moon'	I look at the moon
<i>Kara-karambo pai</i>	'Very far away'	It is so far away
<i>Sittengmi</i> todig	'as pity as'	Pity the same
<i>Karaona dallequ</i>	'my fortune is far away'	my fortune is far away

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

Mandar Language:	Translation	
(5) <i>Allowongimi usossor</i>	'every night, it has been sharpened'	It has, every night, been sharpened.
<i>Gayang simballeq bosa</i>	'kris is as wide as paddle'	kris is as wide as paddle
<i>Upatayangang</i>	'I prepare'	I prepare
<i>Pandeng pura utuyaq</i>	'Pandanus has been tied by me'	A girl who has been proposed by me.

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.

Mandar Language	Translation	
(6) <i>Tennaq dadaq randang jappoq</i>	'Suppose not me rope destroyed'	If I were not a broken rope
<i>Balango tangaq-tangang</i>	'anchors of castor'	Anchors made of castor
<i>Ucowa bandi</i>	'I also try'	I also try
<i>Molawu di kappummu</i>	'anchored in your village'	Anchored in your village (meaning: I propose you)

This poem which does not say the expression *rapang*, *borong*, *sitteng* that is 'randang jappoq', *balango tangaq-tangang* or *rapang*, *borong*, and *sitteng*. This poem instantly declares *randang jappoq* and *balango tangaq-tangang*. 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	
(7) <i>Salaka paleq letteqmu</i>	'your footprint is silver'	Your footprint is like a silver.
<i>Rappo-rappo seqdemu</i>	'latch is your waist'	Your waist is like latch
<i>Bulawang buqbug</i>	'gold dust'	Like gold dust
<i>Kindoq pembolongammu</i>	'your mom is with child'	Your mom is with child

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) *sit-teng* → *teng* 'samw', and *sam-bu-ngang* → *sam-bung* 'menstruation'. The third syllable of the word *manini* is pruned, the third syllable *kang* of the word *palakang* is pruned, the first syllable *sit* 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.

Mandar Language	Translation	
(8) <i>Daq muanna di rawena</i>	'don't place me on floppy branch'	Don't place me on its floppy branch
<i>Annaq di taluttuqna</i>	'place me on top'	Place me on its top
<i>Sapeqi mani</i>	'it will be broken later'	(if) the branch is broken
<i>Diammo usappei</i>	'there is I hang it'	So that's where I will be hooked

Examples of lexical deviations of the word *palakang* 'presumably' in *Kalindaqdaq* poem.

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

Mandar Language	Translation	
(9) <i>Muaq salilio pala</i>	'when you presumably miss'	When you presumably miss
<i>Gilingi loqdiammu</i>	'turn back your ring'	Turn back your ring
<i>Dioaq tuqu</i>	'there I am'	I am there
<i>Sisarung parammata</i>	'Mut each other with gems'	Closely together with gems

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.

Mandar Language	Translation	
(10) <i>Iqdamo iqa mawiri</i>	'You're not shy'	'You're not shy'
<i>Mangaku sewa-sewa</i>	'confess alone'	Confessing still a bachelor
<i>Anaqqmu dini</i>	'Your son here'	'Your son here'
<i>Buwur teng tai beke</i>	'Falling scattered with goat shit'	Uncountable things (meaning: many)

(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.

Mandar Language	Translation	
(11) <i>Muaq sambui I Kindoq</i>	'when mother is menstruation'	When the mother is menstruation
<i>Damoqo ragi-ragi</i>	'do not try anything with me'	Do not try anything with me
<i>Lippui I Kamaq</i>	Very angry is the father	The father is very angry
<i>Igda mala massukke</i>	'Cannot massukke' (peel the coconut by using passukkeang that is crowbar plugged on the ground)	Cannot massukke (meaning: have sex)

(Asdy, 2012: 251; translation by Yasil)

c. Language Style of Repetition

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

Mandar Language	Translation	
(12) <i>Uru-uru uitammu</i>	'the first time I saw you'	the first time I saw you
<i>Tappa mongeaq mating</i>	'directly, Jump me to you'	Jump in love with you
<i>Tappa andiang</i>	'directly, It disappears'	It disappears
<i>Tambar paulianna</i>	' <i>Tambar</i> is the medicine'	The antidote

The word *tappa* 'directly' on the second line is repeated in the third line.

Mandar Language	Translation	
(13) <i>Iqodi urunna cinna</i>	'You are the first love'	You are the first love
<i>Iqo alappasanna</i>	'you, last'	You are last
<i>Iqo tobappa</i>	'you, hopefully'	Hopefully, it is you
<i>Daiq usisarungang</i>	'come up by the meeting'	So, be my life companion

The word *iqo* 'you' in this poem is repeated three times.

d. Language Style of Personification

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

Mandar Language	Translation	
(14) <i>Kakaqu lamba sumobal</i>	My elder brother went sailing	My husband / my beloved went sailing
<i>Mesa lipaq nawawa</i>	One sarong brought	One sarong brought
<i>Upasang lembong</i>	I message wave	I message to the wave
<i>Da muwase-wasei</i>	Do not wet	Do not wet

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* Language Style

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 Diadaq 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 *kang* syllable (third syllable) on the word *pa-la-kang*, 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 Diadaq 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-ni* becomes *ma'ni* 'later', (2) *pa-la-kang* becomes *pa-la* 'presumably' (3) *sit-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.

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