

The Seventh East Nusantara Conference
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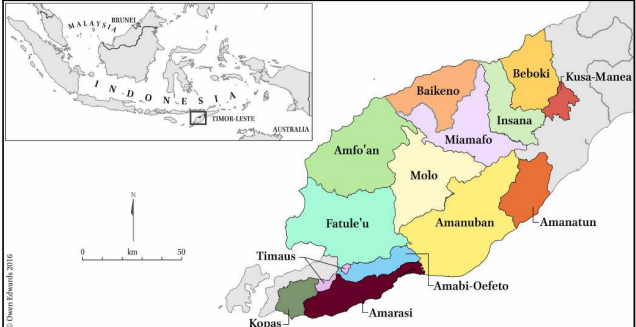


The poetics and performance of Uab Meto verbal art

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Introduction: Uab Meto Varieties

Linguistic Varieties of Uab Meto
 Edwards 2106



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Introduction: Desa Laob Location

Desa Laob
 Kecamatan Polen,
 Kabupaten Timor Tengah Selatan,
 Nusa Tenggara Timur



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Introduction: Desa Laob Location



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Introduction: Desa Laob Location



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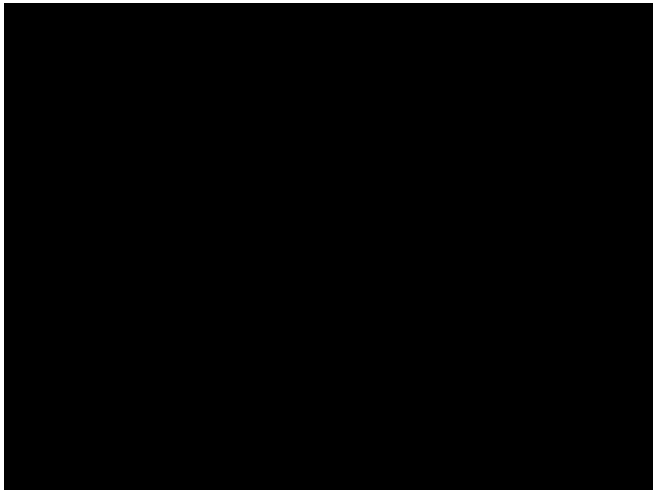
Easter Service

Processional Song and Dance



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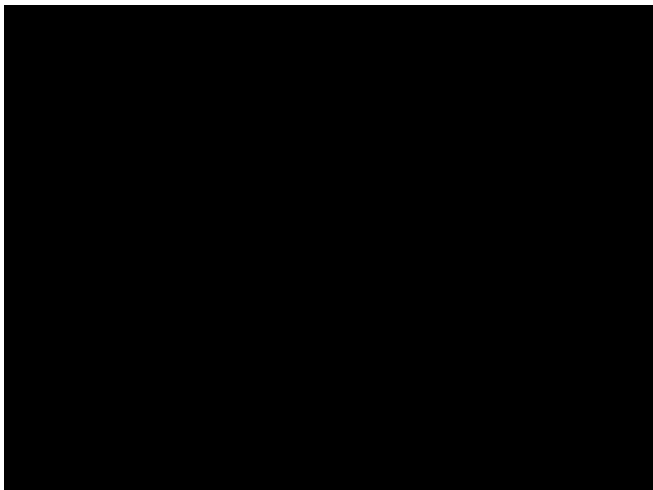
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Easter Service

The Sermon: *bonet* round dance

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Verse structure of the Easter *bonet* song

Verse 1	Male	Solo	Atoin neel <i>Chanter of male group</i>	Verse 1A	Male Group
		Response		Choir [male] response to verse 1A	
	Female	Solo	Bifeel <i>Chanter of female group</i>	Verse 1B	Female Group
		Response		Choir [female] response to verse 1B	

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Inti dari kesaksian di dalam teks ini adalah:

Yesus dikirim ke dalam dunia
 sebagai anak tunggal Tuhan Allah,
 Ia mati dan bangkit.
 Oleh karena itu, orang-orang percaya
 di Laob merayakannya dengan
 mengisahnkannya dalam bentuk *sya'ir*
 (*neel*) yang dinyanyikan dan ditarikan.

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1A. **Atoin neel** (chanter of male group):
 'Poli 'auf au 'pilu
I cast off my headcloth

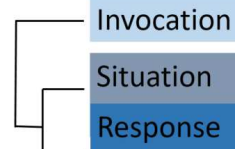
1A. Response by **male choir**:
 Oo neem oo he...oo au 'poil auf au 'piul, oo,
Oo come oo so that ... oo I cast off my headcloth, oo,

oo kaes(n) neu lo maut he neem, oo,
 ee oo emissary, may he come, oo, ee...

1B. **Bifeel** (chanter of female group):
 Oo neem oo he... tafetin neu ko kaes(n), oo,
Oo come oo so that ... we concede to you the emissary, oo,

1B. Response by **female choir**:
 oo kaes(n) neu lo maut he neem, oo, ee oo emissary, may he come, oo, ee...

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The Intercessory Prayer: *onen*Verse structure of the Easter *onen* [Part A]

Lord,
When we encounter difficulty and suffering,
abuse and grumbling,
you make us cherish love and inner peace.

Usi,
Leka' hai mi' eku mok susal ma nu kat,
si' u ma akan,
mujalib kai amneek manekat ma neek mamun.

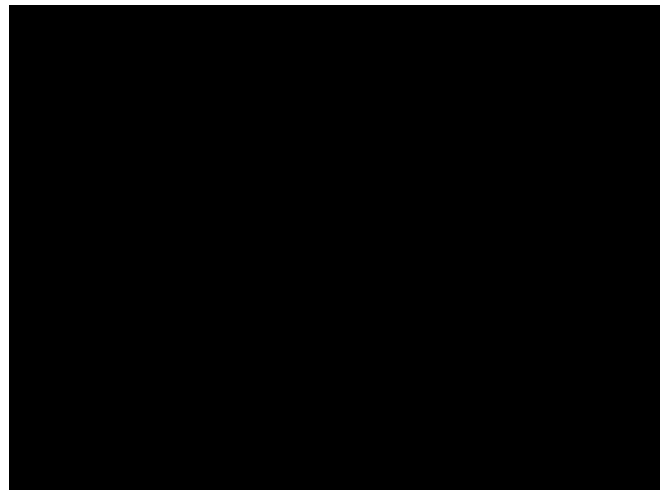
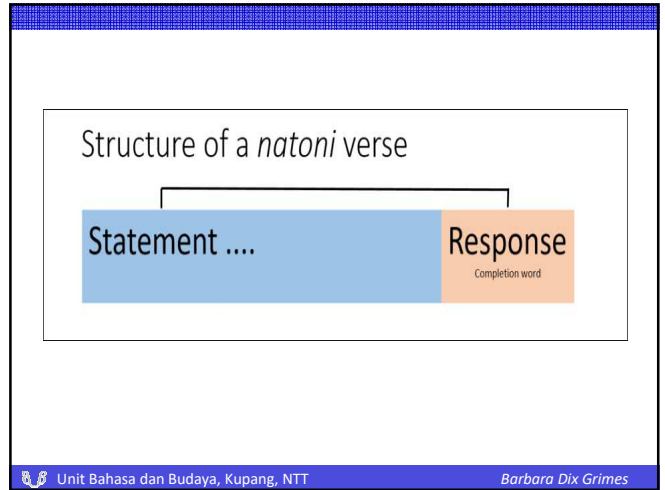
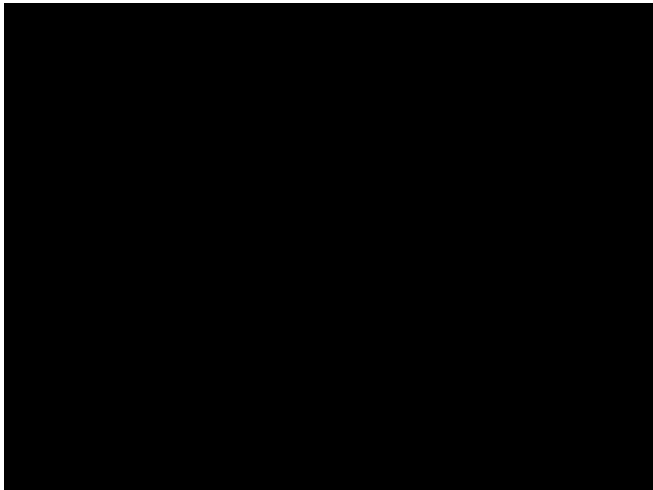
Lord,
When we encounter abuse and grumbling,
you make us cherish forgiveness.

Usi,
Leka' hai mi' eku mok si' u ma akan,
mujalib kai amneek sako sanat.

Lord,
When we encounter arguing and fighting,
you make us cherish honour and mutual respect.

Usi,
Leka' hai mi' eku mok matoes ma mabanat,
mujalib kai amneek tola ma tnatas.

The Offeratory Prayer: *naton*The greeting to guests: *naton*



Grammatical and semantic parallelism:
the different ways
repetition
and
word pairs
are used to create verbal art

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Verbal Art

Tools for analysing Uab Meto verbal art in a comparative framework

ROMAN JAKOBSON
Verbal Art, Verbal Sign,
Verbal Time

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Amarasi word-word doublets		
Amarasi doublet (-)	Literal gloss	Lexicalised meaning
miin-oni	oil-honey	tasty
ainaf-amaf	mother-father	parents
bifee-atoni'	female-male	both male and female
orif-tataf	younger.sibling-elder.sibling	siblings, relatives
fec anah	wife child	dependent family members
beif-na'if	grandmother-forebearer	ancestor
upuf-ka'uf	grandchild-youth	living descendants
sufan-ka'un	flower-youth	descendants
ma'nifa'-ma'koro	hidden-secret	secretly
anao-amnemat	goer-comer	wanderer
koti-mnaan	outside-inside	on both sides

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Amarasi word-and-word doublets		
Amarasi doublet with and	Literal gloss	Lexicalised meaning
kabin ma prenat	sayings and commands	teachings and instructions
rene ma po'on	field and grove	farmland and orchards
sanat ma penu ⁵	wrongs and offenses	sins
sekit ma mnonut	cuttings and pickings	harvest
npanat ma npafat	guard and watch over	keep safe
nruur ma nreek	appoint and order	send, commission
nturun ma nbaab	help and assist	help
na're'uf ma nraban	destroy and oppose	undermine, work against
nafnekan ma nharap	set one's liver and hope	hope
nneen ma natniin	hear and listen	1) hear, 2) obey
akomat ma aparu ⁶	glutton-selfish	gluttonous

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Grammatical and semantic parallelism:
how repetition and word pairs and are used to create verbal art: **onen**

Lord, When we encounter <u>snares and deception</u> , you make us cherish <u>truth and justice</u> .	Usi, Leka' hai mi'eku mok <u>seke ma kiku</u> , mujalib kai amneek <u>amneot ma namnonot</u> .	Doublets a1 + a2 b1 + b2
Lord, When we encounter <u>animosity and hate</u> , you make us cherish <u>calmness and contentment</u> .	Usi, Leka' hai mi'eku mok <u>matoes ma mabanat</u> , mujalib kai amneek <u>tola ma tnatas</u> .	c1 + c2 d1 + d2
Lord, When we encounter <u>darkness</u> , you make us cherish <u>brightness and light</u> .	Usi, Leka' hai mi'eku mok <u>mes'okan</u> , mujalib kai amneek <u>pina' ma meu'-sine'</u> .	e1 + e2

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Grammatical and semantic parallelism:
how repetition and word pairs and are used to create verbal art: **natoni**

Solo Statement	Group Response
a1 + a2 b1 + b2 c1 - c2	
Baisenut ma ronaen neu muti' ma mnatu' et nunmafo'-retmafo', Teunraen am nee ... <i>Greeting and honor to the silver and gold (glorious king of Amarasi) under the shade-shelter (trees) of Teunraen (location of the king's palace) at ...</i>	BURAEN. (village name).
d1 - d2 e1 - e2	
Neu a'naet-a'baut, koro-manu, et koor mahine' ma manu nee ... <i>To the nobles-commoners, birds-chickens (populace), birds so wise and chickens ...</i>	MAHINE'. so wise.
f1 + f2 g1 - g2	
Arkit athuma' <u>tmoe ma tkumain</u> natuin <u>manekat-mahoet</u> Uiseno nahenu mnee ...	NATHOE.

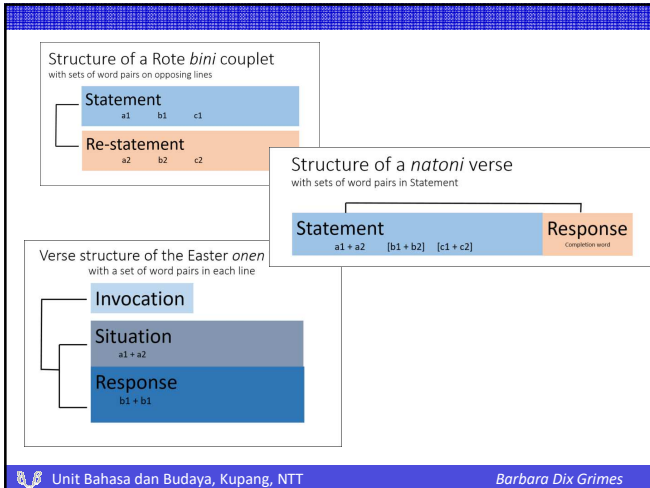
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Grammatical and semantic parallelism:
how repetition and word pairs and are used to create verbal art: **Rote bini**

a1 b1 c1 Lole faik ia dalen	On this good day
a2 b2 c2 Ma lada ledok ia tein na	And at this fine time [sun]
d1 e1 f1 Lae: <u>tefu ma-nggona lilok</u>	They say: The sugar cane has sheaths of gold
d2 e2 f2 Ma <u>huni ma-lapa losik</u> .	And the banana has blossoms of copper.
d1 g1 f1 <u>Tefu olu heni nggonan</u>	The sugar cane sheds its sheath
d2 g2 f2 Ma <u>huni kono heni lapan</u> ,	And the banana drops its blossom,

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What Uab Meto Verbal Art tells us about *Speaking in Pairs*

The love of **complementary pairs** is core to social life and speech communication

Category & Complement are required for Completeness

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Interactional Pairs in Amarasi: Unmetathesis & Metathesis
Edwards 2016

Another use of discourse U-forms is in conversation to maintain interaction between speakers. **By using a U-form in conversation the speaker flags that s/he considers the communicative act unresolved.** This provides an opportunity for other participants to make their own contribution and resolve the U-form.

The typical structure of an Amarasi question-answer pair

Climbing a steep hill:
Q: Are you capableu?
R: I am capablem

Ho mu-be'i ?
Au u-bei' !

A Question / U
B Response / M

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What Uab Meto Verbal Art tells us about *New Narratives of Origin*

Adam and Eve
on the Island of Timor

Creating a *new Oral Canon*

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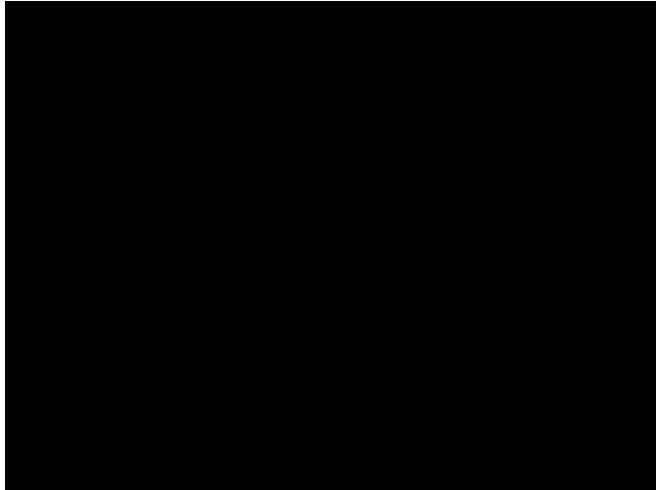
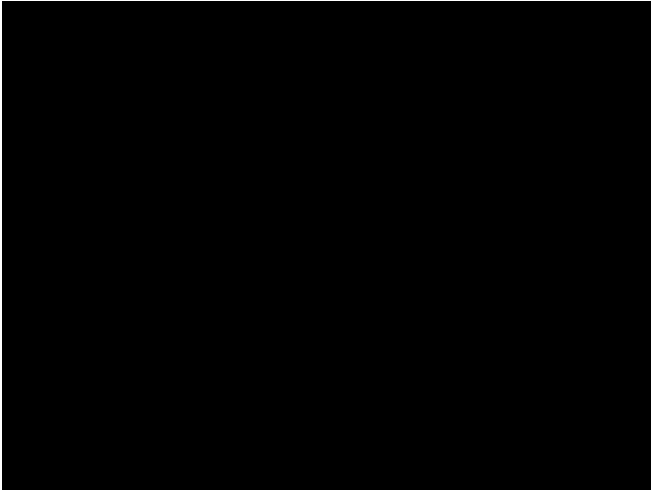
There's more.....

Adam and Eve
on the Island of Alor

Bahasa Klon
Papuan (Non-Austronesian) Language Family

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Thank you to
Roni Bani

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