The *aN-* Agent Focus Affix in Minangali Music Terms[*]

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Abstract:

　　Music is a universal phenomenon, but it is not a universal language. It is a process that takes place in a specific cultural context and can be properly understood only via the structures of the language of the society being studied. Direct questioning (e.g., 'Who are the musicians in your society?') necessarily relies on terms and concepts from the questioner's perspective. Indeed, a researcher's questions can appear nonsensical if they do not represent valid avenues of inquiry in the thought structures of the interviewee.

　　The *aN-* agent focus affix in Minangali is used to derive some objects into verbs, including all of the society's music instruments (i.e., *aN-*[instrument] = to play [instrument]). *aN-* affixed verbs are also formed when someone is doing something to a specific object that is in the process of realizing its ultimate purpose (e.g., the preparation of houses and food). Additionally, some objects are similarly prefixed when someone is using them to project/send away something in order to achieve a result (e.g., spears, guns, and stones.) Examining the limited set of objects that can have this affix attached to it led us to some preliminary conclusions about a Mangali conceptualization of music. We suggest that Minangali music instruments are affixed in this way when they describe the action of being sounded, which is the time when they are being utilized for their ultimate purposes. Additionally, we believe that music is something which is intended to be 'sent away' in order to yield a result.

Figure 1. Construction of a Minangali verb using the *aN-* affix

aN-　　+　pang-ok[1]　　=　amang-ok
　　　　　wooden club　　　　to hit something with a wooden club

(1) Angullitong　　　　　　ak　　Nelson.
　　aN-kullitong　　　　　　ak　　Nelson
　　AG-bamboo lute　　　　　NM　　Nelson[2]
　　'Nelson is sounding the bamboo lute.'

(2) Anilaw　　　　　　　　atta　　agama.
　　aN-silaw　　　　　　　atta　　agama
　　AG-light　　　　　　　PL.OBL　crab[3]
　　'He is gathering some crabs using a light.'[4]

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[*] Most of the seven thousand Lower Tanudan Kalinga speakers of northern Luzon, Philippines inhabit the northern half of Tanudan municipality, Kalinga province. Minangali is the name of the language variety of Lower Tanudan Kalinga spoken in the largest village of the language area (Mangali). The data for this paper was supplied by speakers of the Minangali variety. In this paper the language in question will be referred to as 'Minangali.'

[1] In this word, using Minangali orthography, the hyphen represents a glottal.

[2] AG = Agent focus
NM = Proper Name Marker

[3] OBL = Oblique

[4] Without *atta agama* the meaning is 'He is using a light to hunt.'

(3) Angullitong　　　　ak　　　Nelson.
　　aN-kullitong　　　　ak　　　Nelson
　　AG-bamboo lute　　　NM　　Nelson
　　'Nelson is sounding the bamboo lute.'

(4) Ak　　Nelson　　　　ang-ullitong.
　　ak　　Nelson　　　　aN-kullitong
　　NM　　Nelson　　　　AG-bamboo lute
　　'Nelson is the one sounding the bamboo lute.'

Table 1. Verb Affix + Object Frame Results

Responses	Root Word	Gloss
angullitong	kullitong 'bamboo zither'	to sound the bamboo zither
angullibaw	kullibaw 'jew's-harp'	to sound the jew's-harp
anungali	tungali 'nose flute'	to sound the nose flute
amaladong	baladong 'end-blown lip-valley flute'	to sound the end-blown lip-valley flute
anungngatung	tungngatung 'struck bamboo idiophone'	to sound the struck bamboo idiophone
anungadung	dungadung 'struck bamboo idiophone'	to sound the struck bamboo idiophone
anubay	tubay 'spear'	to throw a spear
amaltug	paltug 'gun'	to fire a gun
amalsok	palsok 'fish gun'	to fire fish gun
amang-ok	pang-ok ' wooden club'	to hit something with a wooden club
angattod	attod 'fish trap'	to set a fish trap
amoloy	boloy 'house'	to build a house
anipoy	tipoy 'vegetables or viand'	to cook vegetables
angisna	isna 'cooked rice'	to cook rice
anaga	taga 'chisel'	to use a chisel for shaping timber

(5) Antayudkani
　　an-tayud-kani
　　AG- project -1PL.EX
　　'We will be projected far.'[5]

(6) Awad　ginga　＿＿＿＿＿＿＿.
　　EXIST　voice　[blank][6]
　　'＿＿＿＿＿＿ has a voice.'

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[5] In the context of the utterance, it was clear that he meant 'while we are playing this gong.'
[6] EXIST = Existential

(7) Naippun   ginga   _____.
NON-EXIST   voice   [blank][7]
'_____ has no voice.'

(8) Lawwekas ginga-n   ni   gangsa-m   te   _____.
bad   sound/voice-LK   GEN   gong-2SG   because   [blank][8]
'The sound (voice) of your gong is not pleasing because_____.'

Responses:
     naippun sapul —there is no _sapul_ rhythm [9]
     amatitig—the beating is too fast
     umaseaseset—it is just banging (i.e., the sound is unorganized; the voice is too loud.)

(9) Ambalu sana   'e   kanta   te   _____.
good   that   LK   song   because   [blank]
'That song is nice because _____.'

Responses:
     nagayon-gongan—it uses _gayon-gon_ 'vibrato'
     nan-anaanawat—it uses rhyming
     naapodiosan—it is godly
     maaawwatan—it is clearly understood
     abobba—it is short
     panggob atte gangganas—about something enjoyable
     angitod ak tuttudu—gives a teaching
     panggob atte bagbagan da an-asawa – about the advice given to (lit., of) the ones getting
         married[10]
     makaliwliwa—able to comfort
     ampaemes—funny; causes one to laugh
     ampasulsuldung – makes you grieve/cry
     ampakaan si suyop—keeps you awake. Literally, 'Causes sleep to be removed.'[11]

(10) Lawweng sana   'e   kanta   te   _____.
bad   that   LK   song   because   [blank]
'That song is bad because_____.'

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[7] NON-EXIST = Non-existential
[8] LK = Linker
GEN = Genitive
[9] The _sapul_ rhythm is the most important of the three rhythmic patterns played simultaneously by the gong ensemble.
[10] At a traditional Mangali wedding the guests are invited to give advice to the couples. This can be spoken or sung. If sung, it often takes the form of the epic song form (_ullalim_).
[11] Mangali people often sing at wakes for the dead. These events last through the night and the family and friends are expected to stay awake through the night. Singing is one method participants use to stay awake.

Responses:

> *adipun maawatan*—it is not understandable.
> *amod de gayon-gonna*—there is too much vibrato
> *nankalkalomtang*—it is not orderly (Specifically: It jumps from topic to topic and makes
> no sense.)
> *naippun maadalta*—there is nothing for us to learn from it
> *naippun bogasna*—it has no meaning; it is meaningless
> *ampasulsuldung*—makes you cry
> *ampaspasmok*—makes you recall

Finally, additional evidence of that Mangali music performances are to be 'sent away' appears in the first two lines of this *suggiyaw* harvest song:

> *Suggiyaw miballayaw*
> *Insap-uydad lamoyaw*
>
> *Suggiyaw* [song] that will be carried in the air
> It will be blown somewhere